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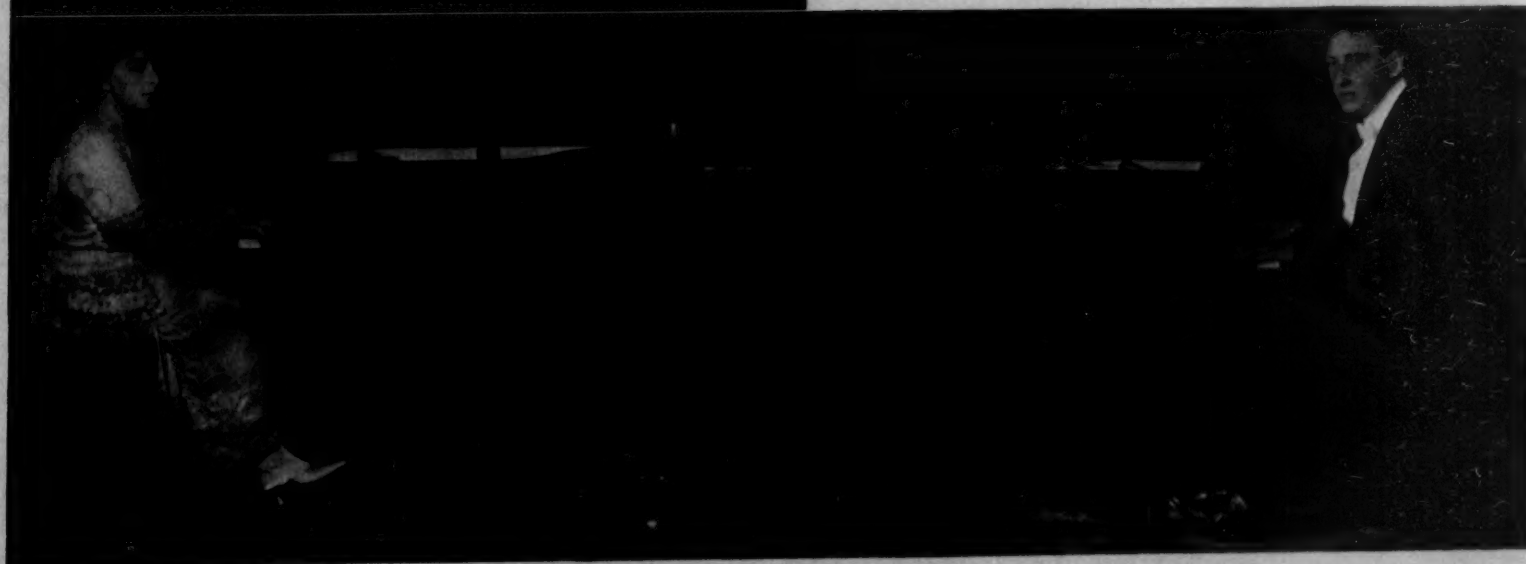
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## SIX AMERICAN SINGERS ADDED TO METROPOLITAN LIST FOR 1922-1923 SEASON

General Manager Gatti-Casazza Issues Annual Official Statement Prior to Sailing for Italy—Queen Mario, Edward Johnson and Edmund Burke to Be Among the Stars—"Anima Allegra" and "Mona Lisa" Will Be the Novelties—Six Operas to Be Revived—Eight New German Singers Engaged, One Russian, and One Italian—"Tannhäuser" the Only Wagner Revival

Following his usual custom, Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, who was due to sail for Italy yesterday (Wednesday, May 10), has issued a statement setting forth the Metropolitan plans for the coming season. Mr. Gatti's European trip this summer, beside the usual vacation at his home in Ferrara, will include visits to several cities in Italy, France, Austria and Germany, where he will hear new works and listen to artists. Upon his return there will doubtless be a few more items to add to those announced in the present statement which begins by thanking the public for "its extraordinary patronage during the season just closed—a patronage that surpassed records of all previous seasons." He also thanks the board of directors for the confidence shown in reengaging him for a further term of three years after his present contract expires (in 1923) and tenders the usual grateful phrases to his fellow workers and artists.

### NOVELTIES AND REVIVALS.

There are to be only two works next season that are genuine novelties: "Anima Allegra" (Italian), libretto by Giuseppe Adami based on a comedy by the brothers Quintero, music by Franco Vittadini; and "Mona Lisa" (German), libretto by Beatrice Dowsky, music by Max von Schillings.

The following operas will be revived: "Romeo et Juliette" (French), Gounod; "Thais" (French), Massenet; "L'Africaine" (French), Meyerbeer; "William Tell" (Italian), Rossini; "Der Rosenkavalier" (German), Strauss; "Tannhäuser" (German), Wagner.

### NEW SINGERS.

The announcement of the new German singers to come confirms what has previously been reported in these columns. They are as follows: sopranos—Barbara Kemp (Berlin), Delia Reinhard (Munich), Elizabeth Rethberg (Dresden); mezzo—Sigrid Onegin (Berlin); tenor—Kurt Taucher (Dresden); basses and baritones—Paul Bender (Munich), Michael Bohnen (Berlin), Gustav Schutzendorf (Munich). Two other foreign artists have been engaged: Mme. Ina Bourskaya, of the Russian Opera Company now playing in New York, and Giacomo Lauri-Volpi, a young Italian tenor who has made a reputation for himself in the last few seasons.

Besides these, Mr. Gatti has signed up three Americans: Queen Mario, coloratura soprano, known from her appearance with the San Carlo and Scotti opera companies; Edward Johnson, tenor, well known in opera on both sides of the ocean, who has been with the Chicago Opera the last two seasons, and Edmund Burke, bass-baritone, a concert and operatic artist of established reputation. Both Johnson and Burke are natives of Canada. For smaller roles three young American sopranos have been signed—Laura Robertson, Selma Segall and Lucille Taylor. Italo Picchi, comprimario bass, has also been engaged.

### ARTISTS REENGAGED.

The complete list of artists who have been reengaged is as follows: Sopranos—Frances Alda, Grace Anthony, Lucrezia Bori, Cora Chase, Ellen Dalossy, Yvonne D'Arle, Florence Easton, Minnie Egner, Rita Fornia, Amelita Galli-Curci, Marie Jeritza, Susanne Keener, Mary Mollish, Alice Miriam, Nina Morgana, Angeles Ottein, Frances Peralta, May Peterson, Rosa Ponselle, Margaret Romaine, Lenora Sparks, Marie Sundelius, Marie Tiffany; mezzo sopranos and contraltos—Cecil Arden, Grace Bradley, Julia Clausen, Raymonde Delaunoy, Jeanne Gordon, Kathleen Howard, Marie Mattfeld, Margaret Matzenauer, Flora Perini, Myrtle Schaaaf, Mario Telva, Henriette Wakefield; tenors—Paul Althouse, Pietro Audisio, Angelo Bada, Mario Chamlee, Rafael Diaz, Beniamino Gigli, Orville Harold, Morgan Kingdon, Giovanni Martinelli, George Meader, Giordano Paltrinieri, Manuel Salazar; baritones—Thomas Chalmers, Louis D'Angelo, Giuseppe Danise, Giuseppe De Luca, Robert Leonhardt, Millo Picco, Vincenzo Reschiglian, Louis Rosza, Titta Ruffo, Carl Schlegel, Antonio Scotti, Clarence Whitehill, Renato Zanelli; basses—Paolo Ananian, Feodor Chaliapin, Adamo Didur, William Gustafson, Pompilio Malatesta, Jose Mardones, Giovanni Martino, Leon Rothier; conductors—Giuseppe Bamboeschek, Artur Bodanzky, Louis Hasselmanns, Roberto Moranzoni, Gennaro Papi; assistant conductors—Fausto Cleva, Riccardo Deller, Carlo Edwards,

Paul Eisler, Wilfrid Pelletier, Alessandro Scuri; chorus master—Giulio Setti; technical director—Edward Siedle; stage director—Samuel Thewman; stage manager—Armando Agnini; premiere danseuse and ballet mistress—Rosina Galli; ballet master—Ottokar Bartik; premier danseur—Giuseppe Bonfiglio; solo danseuse—Florence Rudolph and Lilian Ogden.

The names of only two of the foregoing artists were absent from the list given out in the fall of 1921, Henriette Wakefield, a former member who had been absent for sev-

she had maintained a school near Paris. It is announced that the Russian poet, Esenin, to whom Miss Duncan is reported to have been married recently, will come here with her.

## PAVLOWA WINS FRESH OVATIONS

Final Appearances at the Metropolitan Attract Large Audiences—Other Artists Assist at Benefit

On Monday evening, May 1, Anna Pavlova and her Ballet Russe were seen in an extra performance at the Metropolitan Opera House before a large and appreciative audience. When one reflects upon the fact that this charming and popular dancer is not to be seen in this country for two years, it seems that America's loss is certainly some other country's gain. All of Mme. Pavlova's performances have been well attended during her engagement and of marked interest. So was this one on Monday evening. The program consisted of many repetitions, including "Polish Wedding" and "Amarilla," "California Poppy" and "The Blue Danube."

The program which Pavlova and her company presented May 2 was an attractive one, including as it did the popular "Fairy Doll" ballet, "Autumn Leaves," in which some especially graceful dancing is done, and the usual divertissements. The entire program was on the same high plain which one has become accustomed to expect from Pavlova and her famous Ballet Russe.

The final Pavlova performance of the season at the Metropolitan Opera House took place on Thursday evening, May 4, a special performance for the benefit of the Russian ballet schools in Petrograd and Moscow and the starving Russian artists, with the endorsement of the American Relief Administration, Hon. Herbert Hoover, director. Prominent Russian artists had volunteered for the occasion, and the middle part of the program was given up to Joseph Press, cellist; Nina Tarasova, in some Russian folk songs, and Josef Lhevinne, Russian pianist. Adolph Bolm volunteered and was seen in the latter part of the program in a Spanish dance by Albeniz and an Assyrian dance to music by Lazar Saminsky. The program began with the familiar "Chopiniana" dances by Mme. Pavlova and her company, and in the long list of divertissements Mme. Pavlova herself appeared in "The Swan," "Gavotte" and "Bacchanale," three of her most famous numbers. At the close there was great enthusiasm for her and repeated recalls.

## The International Festival Plays

Zürich, April 20.—The bookings for the International Festival Plays at Zürich show that this enterprise is regarded as one of the outstanding features of this year's summer season on the European continent. There is quite a number of orders for tickets from the United States as well as from England, besides those given by Swiss, Scandinavians and Hollanders. Especially "Tristan and Isolde" seems to attract the foreigners. The committee has received several letters from English music lovers encouraging it to include more Wagner performances in German, because, as is pointed out in the letters, they no longer want to go to Germany to hear Wagner. There are also demands from the same quarter for the "Ring" and "the early works of Wagner" for next year's festival.

H. W. D.

## Prokofieff in Successful London Debut

London, April 25.—Serge Prokofieff last night made a successful debut in London both as composer and conductor, playing his third concerto, in C major, with the London Symphony Orchestra, under Albert Coates. Prokofieff's astonishing technique and finished style of playing aroused great enthusiasm and amazement, and he was forced to break the rule of orchestra concerts and add as an encore a piano piece of his own.

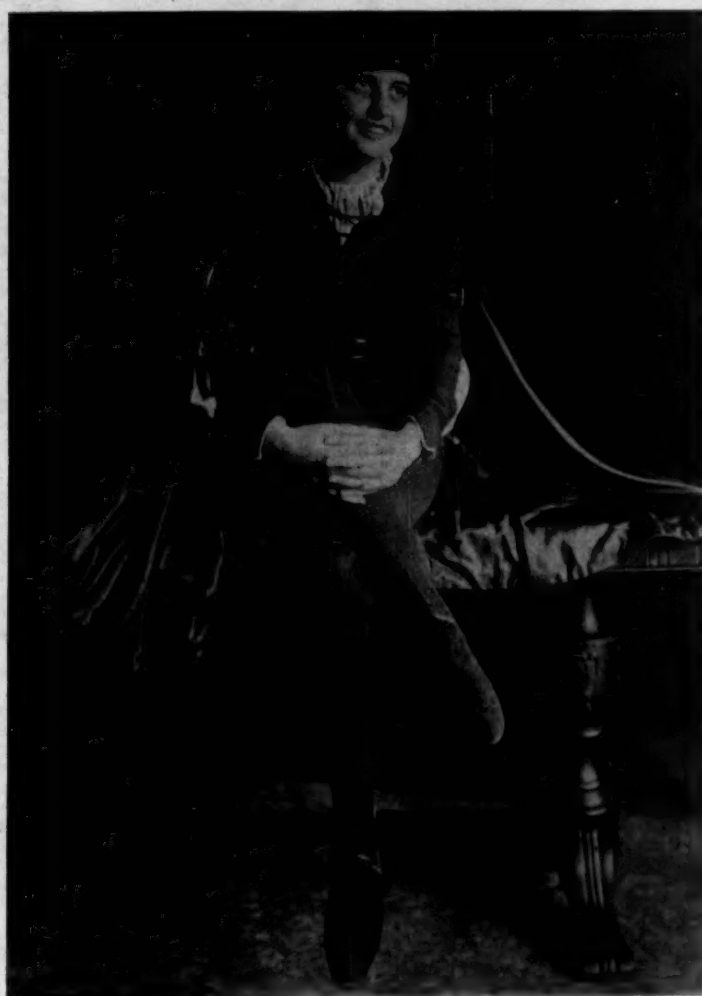
C. S.

## Wendling Quartet for Berkshire Festival

Mrs. F. S. Coolidge announces that she has engaged the Wendling Quartet, of Stuttgart, Germany (Karl Wendling, first violin), to give the first and the fifth programs at the coming Berkshire Festival of Chamber Music (Pittsfield, Mass., September 28, 29 and 30).

## Rabinoff to Bring Ukrainian Chorus

Max Rabinoff, the former impresario, who has been out of the game for several years, will resume his managerial work next season. He sailed from Genoa for New York on May 3 and will bring here next season the Ukrainian Chorus, which made a distinct hit in London and Paris.



Bain News Service Photo

### MYRTLE SCHAAAF.

one of the youngest members of the Metropolitan Opera Company, who is endowed with a beautiful mezzo soprano voice. In her first season she has successfully appeared in roles in "Manon," "Tosca," "Zaza," "L'Oracolo," "Carmen," "Amore dei tre re," "Parsifal," "Lohengrin" and "Faust." She sang Siebel in the latter opera and her excellent rendition of the "Flower Song" won for her much applause. Miss Schaaaf is now touring with the Scotti Opera Company and will, on May 11, appear as soloist at the Buffalo Spring Festival.

eral years, owing to the omission of German opera from the repertory, and Feodor Chaliapin, whose coming was not expected when the season began. Those who left the company at the end of the 1921-22 season are: Gladys Axman, Mary Ellis, Geraldine Farrar, Mabel Garrison, Claudia Muzio, Viola Philo, Anne Roselle, Louise Berat, Augusta Lenska, Lila Robeson, Giulio Crimi, Aureliano Pertile, Johannes Sembach, Albert Wolf and Chief Capoulican. One member, Mario Laurenti, baritone, died during the season.

## Isadora Duncan Coming Next Season

Isadora Duncan, who has been in Russia for the last six months, associated with the State Ballet School in Moscow, has accepted an offer from Manager Hurok and will come to this country next season for a tour with twenty of her pupils from that school. Miss Duncan has not been seen in this country for six years. Previous to going to Moscow



# "JAZZ"—THE NATIONAL ANTHEM(?)

By Frank Patterson

(Continued from last week's issue)

There is some difference of opinion among the musicians themselves as to whether this music can ever be considered directly improper or conducive to improper dancing. They all agree that the "ad libbing" or "jazzing" of a piece is thoroughly objectionable, and several of them advanced the opinion that this bolshevistic smashing of the rules and tenets of decorous music, this excessive freedom of interpretation, tended to a similar letting down on the part of the dancers, a similar disregard of the self-contained and self-restrained attitude that has been prescribed by the makers of the rules of dignified social intercourse. Some of the musicians say that, in the great majority of cases, it is just pure fun, but that the danger lies in the odd case, the exception, whose impure mind reads sex into every form of play, and turns innocent pleasure into a near-orgy.

In a recent issue of Jacob's Band Monthly there is an article by Edward C. Barroll entitled "In Self Defense," in which the fate of the saxophone is discussed, and the saxophone player urged to defend his means of earning a living by "refusing to be the type of 'maniac manipulator of a lewd saxophone' whose 'gyrations' are those of an ape or clown or idiot, rather than being a part of the legitimate performance of a musician. . . . By omitting the cat-calls, smears and other wholly unmusical tricks and 'effects' which the perverted taste of your typical unclean-minded 'jazz'-hound of the lowest type of the dance hall so vastly admires and applauds, you take another step in the direction of making your work a permanent proposition."

The same writer says: "Every musician, if playing music is the way he earns his bread and butter, should assuredly be something of a leader in the strong, sincere, consistent and openly advocated opposition to a venomous viper which is really striking at his means of livelihood—nasty dancing. And both individually and collectively . . . can be a mighty force to discourage, weed out, eliminate the perfectly well known things—some musical, others 'personal'—which constitute the real evils of dancing . . . and dances, which are sometimes nothing more than a riot of suggestive display with little else in response to the hideous prostitution of the art of the musician which measures the estimate of some people of that thing which is called 'jazz,' and which means exactly whatever your own individual conception of it may cause you to accept as its meaning."

Perhaps without knowing it, and probably unconsciously, Mr. Barroll has lit upon a deep philosophical, psychological and social truth which covers the entire problem of the moral aspects of music in its relation to the dance. It is expressed in the two closing phrases of the above paragraph: "The estimate of some people of that thing which is called 'jazz'—and 'which means whatever your own individual conception of it may cause you to accept as its meaning.' In other words, 'jazz' is a frolic to the pure minded, an orgy to the evil minded. Or, it might be better said, rollicking fun is pure to some, evil to others. To children it is always just pure fun. To grown-ups it will depend upon nationality, environment, up-bringing, culture, self-respect, and all of the dozen impulses and complexes that govern our conduct. But one thing is sure: there is a great deal of perfectly pure dancing in America, done by pure-minded American boys and girls, and to them 'jazz' is a harmless joke. It is not the music of 'jazz,' that is impure, but the interpretation that is put upon it by certain people. And those people would be impure anyway."

However that may be, Mr. Barroll is certainly perfectly right in his criticism of musicians who prostitute their art with their cat-calls, smears and other wholly unmusical tricks, and, it may be added, that sort of "jazz" is fast disappearing, and the highly artistic offspring of it, the symphony dance orchestra, is taking its place. Those who are making it are the arrangers and the musicians themselves. These arrangers are, as has already been intimated, cultured musicians. There is Frank Barry for instance, who does arranging and editing for Leo Feist. He is a young musician of skill and attainment. He was educated at Northwestern University, worked at arranging for a time in Chicago, and then took his present position in New York. He possesses a thorough knowledge of the classics, of harmony, counterpoint, form, orchestration. The arranger for Remick Company is J. Bodewelt Lampe, a musician and composer, orchestra and band player and conductor of many years' experience. Conversation with him brings one very quickly to the realization that he is a man of wide reading with a thorough knowledge of music in all its forms and phases. In the home of Waterson, Berlin & Snyder one finds Arthur Lang, arranger in chief of their publications and stage productions, as well as arranger for his own dance and talking machine orchestra. He does not believe in "jazz," and believes that "jazz" is fast coming to its end, but he does believe in the orchestral arrangements that are the evident result of "jazz" colors, and he is writing a symphony along these lines—a symphony of a serious nature but full of American vigor and color. Finally, at M. Witmark & Sons, there is George J. Trinkaus, who studied four years at the Yale University music department under Professor Parker, and amuses himself in his spare time writing fugues. He has also composed numerous orchestra pieces, arranged for theater orchestra, by which simple expedient he gets publication and performance, while the American composer who writes for our own symphony orchestra is unable to get either.

These are a few of our arrangers, and the work they do and the way they do it is highly interesting and instructive. In the first place, they write at their desks, away from the piano, carrying their complicated scores in their heads. First they make a sort of tentative piano arrangement, much more complicated than the piano arrangement that is offered for sale. From this they work, building up the orchestration so that it will be available for almost any combination of instruments from piano and violin to a complete orchestra. Most of the essential parts are cued into the piano arrangement as well as into the other orchestral parts, so that whatever instrument is missing can be filled in by another. There are generally three different arrangements of the refrain, one of them being what is known as a "stop time

chorus," in which the melody and harmony are written staccato and the pauses filled in with contrapuntal passages.

The arrangements are for ordinary orchestra with the addition of saxophones and, sometimes, banjo. They are very ornate, full of strange harmonies, borrowed to some extent from the moderns, and, as Mr. Lang expressed it, of a nature that could only be invented by a person ignorant of the rules of music. These queer harmonies, mostly used in the "blues," are either invented by the composer or imitated from the accidental inventions of "ad lib." players of "jazz." They are often refined by the arrangers, but not entirely abandoned because of their characteristic nature. These "blues" came direct from the negro field hand, and were originally long-drawn wails, not, however, expressive of grief or discouragement, but, generally, of uplift and joy—often religious. But to the white borrowers of the idiom they seemed blue, hence the name. Hence also, in imitation of the strange slurring and gliding of the negro singer at work (when he is unconscious of any listening ears), the so-called "blue note" in the arrangements (a diminished interval or minor note not belonging to the key) and the sliding harmonies with their frequent consecutive fifths, etc.

Thus is American music made: The negro borrows from the whites, puts his own interpretations on things, and then the whites borrow it back again and adapt it to their own uses. And while it is true that the rhythm of American popular music may, partly, be attributed to the negroes, it is also true that the tunes now being used have hardly any of the negro character. The syncopation is largely in the arrangement. It is also true that a good deal of the character of some of the music used for dancing—and it is almost all used for dancing—comes from the Tango, the Maxixe and Honolulu melodies, not to speak of the melodies of the American Indian and imitations of Oriental, Japanese and Chinese music.

All sorts of people have been held responsible for "jazz," but especially the negroes and the Jews. The negro question has already been discussed "ad nauseam"—and as for the accusation against the Jews, that is really too absurd to require comment, and yet, since the statement has more than once been made, it might just as well be disposed of. The situation is this: that a good many of those who write our American popular tunes are Jews, but the arrangers and the players who have made "jazz" are not. The composers of some of the biggest "hits" that have been written in America in recent years have been Jews, but the tunes have not been "jazz" tunes. There is no such thing as a "jazz" tune—the "jazz" is in the arrangement—and those who have made the arrangements have only rarely been Jews. That disposes of that foolish and unfounded accusation.

The fact is that this "jazz" has not come from any single group—or should one say "bloc?"—of Americans, but from America as a whole, just as rag-time and other forms of American popular music came from America as a whole. There have been influences of all sorts, of course, but the determining factor in all this activity has been American taste. And is a taste for "jazz" confined to any single group of Americans? Obviously not. It is the same old story of the American idiom: if Americans did not like it, it would not stick. Who made "jazz"? Every American—North, South, East and West. But it was the arrangers who made it musically interesting, who put the color in it, color of such richness that it almost compensates for the trivial character of most of the tunes.

These leading arrangers, whose names have already been mentioned, assure me that "jazz" came from the West originally, brought here by some of the orchestra players and orchestras that came from San Francisco and other Western cities. It was greatly stimulated by the amusing antics of our soldier band boys during the war. "They discovered how to make a clarinet or a saxophone laugh" or squeal and how to do other stunts that greatly amused their fellows and made a "hit" at the many war benefit performances at which they played. It also—and this is a matter of no small importance—freed them of the stigma of being "sentimental" musicians.

An earlier feature in the development was the clown band of the circus—which was imitated from time to time in the theater—and the Oriental procession, also of the circus, with the beating of drums and the loud noise of Oriental

oboes or similar reed instruments. Also the drums of our American Indians. It is significant that our American negroes never have showed any tendency to use drums. They took to the banjo and to "bones," but the African drum never seems to have interested them. "Jazz" is made up of a number of borrowed idioms, all consciously borrowed because they obviously appealed to the American taste. Even the idiom of the melody has occasionally been borrowed, but, for the most part, it is pure invention and pure American.

Also it is to be noted that "jazz" in America is by no means confined to music and dancing. Our magazines, movie shows, melodramas, comics in the newspapers, much of our fiction, our business, our politics and our social life is as rowdy, as noisy, as full of punch, as little restrained by tradition, as vigorous and as strongly rhythmic, as any "jazz." Just set a group of average Americans down in staid old Europe and see how they stand out with their energy, their quick decision and vigorous determination, their noise, their boisterous good humor. They are as different from the European as the child is from the man. The East blames this sort of thing on the "wild" Westerners—but the fact is that we are all alike, and the whole world is copying us. Nothing is doing more to break down the trammels of tradition in Europe than the irresistible American combination of boisterous good nature with honesty, consideration, kindness and idealism. Europe used to laugh at us as savages. Now Europe is saying to itself that America has the right dope. And, between ourselves, "the right dope" is "jazz." It expresses our American nature—and as long as our nature is expressed by anything so simple and straightforward we will have no cause for worry. When our nature becomes so complex that we need the high art of Europe, or something similar, to express it, it will then be time to realize that we are getting old and effete.

A word remains to be said about the saxophone. In the article above quoted Mr. Barroll gives a list of a few of the characterizations found in books and magazines expressive of the general impression gained of this instrument: "the seductive saxophone," "the ribald saxophone," "the wailing voice of the wicked saxophone," "the madness of passion inspired by the saxophone," "the gyrations of the maniac manipulator of a lewd saxophone." That, of course, is not to be taken too seriously. It is largely, no doubt, the art of the picturesque fiction writer that invents such phrases, and the context must be known to get their true meaning. Such phrases often refer, and are intended to refer, to the ribaldry, the lewdness and the passion of the characters in the story. It is not an intended criticism of the saxophone, but of the place in which it is found, and the people with whom it is indirectly associated. The writer recalls having seen exactly similar expressions in French fiction referring to the dances of the Apaches in the low dives of Montmartre and to the music, which happened to be not a saxophone but a piano and violin. In one case such expressions were used in a story with Spanish setting and referring to a guitar and castanets.

That the saxophone is any of the things here named is absurd. It is absurd even when subjected to the objectionable practices of some "jazz" players. And yet, as a musical instrument, it can never take a very high standing until its tone is greatly improved. As already pointed out, its penetrating tone renders it useful for inner counterpoints, and its color is good in combination with other instruments and also in chords, especially on low tones. It is a poor solo instrument, and when a player attempts to sentimentalize it by using a tremolo it becomes particularly awful. Arrangers are realizing this and are putting it in its proper place. It is to be hoped that they will also realize how bad the banjo is and do away with it altogether.

They may be depended upon to do that. They are, these arrangers, animated by a sincere ambition to create a real art. They would like to go the orchestration of the Viennese operetta one better, and they have actually already created something which, though perhaps not so refined, is more expressive and more colorful, and possessed of a contrapuntal richness that none of the European popular composers ever thought of. They are out to kill "jazz," in the sense of "ad libbing," not because it is any of the evil things the reformers would have it, but because it offends their art sense—and they will do it.

And when "jazz" is dead and gone, will then families that are going to destruction, like the people in "The National Anthem," reform and follow the "straight and narrow"? They will not. "Jazz" does not bring about their downfall, and the absence of "jazz" will not bring about their uplift. The abolition of an abolition might.—But this is not a political newspaper.

## VIOLIN HOLDS UNIQUE POSITION

No Parallel Exists in History for Charm of Masterworks of Old Makers—Great Prices Brought by Authentic Instruments Causes many Spurious Violins to Be Offered on Market

By B. J. FREEMAN

Violin Expert, Rudolph Wurlitzer Company

The wisest prophets of Cremona in the seventeenth and eighteenth centuries never could have dreamed what charm the violins which were being made by their fellow citizens at that time would exercise throughout the world in general, and in New York in particular, in this year of grace 1922.

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sion through which great violinists of the year 1922 could charm the thousands that today fill auditoriums like the Hippodrome and Carnegie Hall.

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More marvelous, I say, than the Hanging Gardens of Babylon, or the Colossus of Rhodes or any of the other seven wonders, which we have been taught to accept as final, may it not well be a fact that the violin is the missing eighth wonder? Gladstone, as you may know, very truly said: "To perfect that wonder of travel—the locomotive—has perhaps not required the expenditure of more mental strength and application than to perfect that wonder of music, the violin."

If further evidence is needed to convince the uninitiated permit me to mention the fact that anyone of the five most famous Stradivarius violins of the world would cost you, (Continued on page 10)



## TURIN OPERA SEASON CLOSES WITH NOVELTY

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ADRIANO LUALDI,  
composer of "La Figlia del Rè."

Turin, April 1.—After some sixty performances, the opera season of our Teatro Regio, which began with "Tannhäuser" on the evening of December 23, has just come to a close. There is little question that after the Scala (which receives official financial aid, including the famous two per cent. tax on all theater tickets sold in the province of Milan) the organization of the Teatro Regio of Turin is the best in all Italy. It is managed by a company of shareholders (members of the nobility and gentry of Turin) whose object is not money-making; there is a board of directors and a general manager, Alessandro Borrioli, who is extremely wide-awake and competent. The term of three years for which the Town Council, which owns the theater, entrusted the management to this company, comes to an end with this season, but it is to be hoped that it will again be among those competing for the next three years' lease, as the seriousness and conscientiousness with which it has managed the theater are above all praise.

## SERAFIN THE SPIRITUS RECTOR.

The artistic manager—although this post does not exist officially in Italian theaters—for the last two years has been Tullio Serafin, whose capacity, ardor, and devotion to art are well known. With such an orchestral conductor and with a body of singers chosen from among the best available, it has been possible to give some really admirable performances, which have in part compensated us for the scanty interest presented by the list of operas given. We have had a very fair production of "Tannhäuser" (with Mme. Serafin-Rakowska, Tullio Serafin's wife, in the part of Elisabeth); an excellent revival of "I Puritani" (with Aires Borghi-Zerni, soprano, and Dino Borgioli, tenor), and an equally good—even sumptuous—"Aida," magnificently staged and interpreted by such artists as Ester Mazzoleni (Aida), Maria Capuana (Amneris) and Ismaele Voltolini (Radamès); besides two revivals of operas dear to the upper gallery: "Andrea Chenier," by Giordano (with Maria Roggero and Bernardo De Muro, a pair of artists who have made a specialty of this opera), and Catalani's "La Valley," with Juanita Caracciolo in the title role.

I have mentioned the principal interpreters of each opera but I must add that they were exceedingly well seconded by the less important artists. This is one of the features of the Regio performances; one never sees that marked inequality between the different singers which was a blot on some of the best performances of the Scala. The operas were all well balanced and a striking warmth and vivacity raised their tone. It may be that Turin has not had the good fortune to listen to many "stars" in the last few years, but it has been able to enjoy harmonious and homogeneous operas, and I believe this is more profitable to art than are those performances which center around one grand artist (even when the artist is really great in every respect) and may almost be said to exist solely for him.

## ROSSINI'S "CENERENTOLA" ALMOST A NOVELTY.

A revival which was a novelty for many Turinese was "Cenerentola," composed by Rossini a year after the "Barbiere di Siviglia," i. e., in 1817, and completely thrown into the shade by the latter opera. While it cannot be said to be in all respects up to the level of the "Barber," there seem no reasons why it should have been so much neglected in the last fifty years. It is a very pretty and harmonious musical comedy, full of spontaneous humor and rich in admirable musical episodes. The dramatic interest is not perhaps sufficiently continuous, and this may be the reason why a modern audience fails to appreciate "Cenerentola" as it deserves to be appreciated; but it may be, too, that more frequent performances of this opera of Rossini may succeed in restoring it to the repertory and to the public taste.

## LUALDI'S MCCORMICK PRIZE OPERA.

The last opera of the season (it is the fate of new operas, especially if they are by little-known composers, to go to

the end of the list) was "Le Figlia del Rè," ("The King's Daughter") by Adriano Lualdi. This opera had already attracted the attention of those who follow the development of our musical life and has been discussed in the newspapers ever since the year 1917, when it was adjudged by the jury of the fourth McCormick contest to be the best work sent in.

The opera has waited a long time; according to the rules of the contest, it should have been performed at Parma, but this fell through. Since then it has knocked in vain at many an impresario's door, showing the certificate of merit accorded by its first judges, but the impresarios were not to be moved to compassion, until one fine day, almost unexpectedly, fortune smiled upon the composer, who found at one and the same time protectors (among others Maestro Toscanini, to whom the opera is dedicated in token of gratitude), impresario and publishers, and with their united help reached the coveted goal.

In truth the opera, although it has been through many vicissitudes, could not have expected a fuller and larger reward: "La Figlia del Rè" has been presented in the most favorable manner possible, having well known artists as interpreters (Ester Mazzoleni took the principal part), Serafin as conductor, and every advantage of original scenery and costumes, the latter being the work of Grandi,



SCENE FROM ACT III

an imaginative Italian painter just back from Russia after a lengthy sojourn in that country.

Under these happy conditions Lualdi's work was very favorably received on the first night, when there were nineteen calls for the performers, of which thirteen were for the author as well.

## A UNIVERSAL SUBJECT.

The essence of the plot is exceedingly simple. The author of the poem (Lualdi himself) has taken the original idea from a dramatic motive which recurs, with slight variations and in different settings and climes, in many historical narrations and ancient legends, Indian, Greek and Jewish. There is in the heroine Damara, a little of Antigone, of Jaël, and, perhaps too, of Judith. It is the inner, eternal conflict between faith to the ideals of patriotism, of religion, of sacrifice on the one hand, and human passion on the other.

In a far-off, fantastic India, Damara, the daughter of the King, slain in battle, comes to the enemy's camp to burn her father's corpse on the funeral pyre and to kill the leader of the enemy; but she falls in love with him and he with her, and both attain the realization of Damara's oath, but meet their death at the same time. The whole is adorned by episodes which, together with the central plot, offer more than one operatic situation capable of awakening the inspiration of a musician and of interesting the audience.

## NOT HOMOGENEOUS.

Going on to consider the opera critically, I do not feel able to join whole-heartedly in the public applause, except in so much as it is an expression of sympathy for a young artist of undoubted talent and a declaration of confidence in the possibility of his finding himself in a near future.

In my opinion the greatest defect in this work of Lualdi's is its want of unity. His intention was neither to write a melodrama of ordinary type nor to adapt himself to those operatic forms to which the Italian public have become accustomed; but on these negative premises he has not succeeded in building his own vision of the opera as a united whole, unchangeable in every part. The conception of a musical drama, in which all the constructive elements—music, word, gesture—join in creating a new expression that is something different and more efficacious than any one of those three elements taken separately, has not found a valid exponent in Lualdi. From a strictly musical point of view the insufficient mastery of any individual idiom has led Lualdi into a wearisome heterogeneity of expression, that is, an almost continuous alternative of musi-

co-linguistic forms, mainly recitatives (frequently tending to "melisma" and ancient modalities), and melodious and harmonious passages whose Puccinian origin it is not difficult to trace.

## A PROMISE FOR THE FUTURE.

This, to our way of thinking, is the defect underlying Lualdi's opera. An examination of the score, which is not possible to make here, would reveal other faults of detail, but also many merits in the composition which show Lualdi to be an artist of a fine taste and temperament. Besides which this musician, who is only just thirty-five, possesses that culture which, although not all-sufficient in art, is certainly necessary in order to affirm a new conception, always on condition that it is slowly and gradually matured day by day through attempts and experiments which are so much the more painful in that they are destined to remain unknown. All these qualities, which are revealed not only in this opera but also in previous works (as, for instance, a string quartet, some "chamber" lyrics, a symphonic poem, "La leggenda del marinaio," a one-act opera published but not yet performed, "Le nozze di Haura," and a curtain-raiser, "Le furie d'Arlecchino," urge us to have faith in the next opera of this musician and to present him, albeit not without reserve, to American readers.

GUIDO M. GATTI.

## P. F. M. C. Holds Convention

The Pennsylvania Federation of Music Clubs, Elizabeth Hood Latta, president, held a four-day convention in Philadelphia, beginning Monday, April 17.

On the opening evening Frances Elliott Clarke, chairman of the educational department of the N. F. M. C., addressed a meeting at the Bellevue-Stratford, speaking at length on the importance of music in the public schools. James Francis Cooke, was another speaker on this occasion. The convention was formally opened with addresses of welcome by Mrs. Edwin B. Garrigues, Mrs. J. S. W. Holton and Mr. Cooke. There was also a program of music. The delegates represented clubs in all sections of Pennsylvania, and many interesting and important reports and discussions were heard during the convention. A concert was given in the Academy of Music by the Philadelphia Orchestra, Leopold Stokowski, conductor.

A novel feature of the convention was the "White Breakfast" held at the Bellevue-Stratford, served to 300 or more members and guests. Among the speakers were Walter Damosch, Sousa, Mrs. Leopold Stokowski (Olga Samaroff), Mrs. Rudolph Blankenburg, Mrs. Gifford Pinchott, Julia Williams, Dr. J. Fred Wolfe (director of the Bach Choir), and Antonia Sawyer, of New York. George C. Smith, winner of the 1921 Federation prize, offered a group of songs.

An artists' concert was given at Musical Fund Hall and the Philadelphia Matinee Club gave a spring choral concert the closing night, when the program featured a one-act cantata, "The Land of Heart's Desire."

It was decided at one of the sessions to have Pennsylvania musicians listed in a special directory by the Pennsylvania Federation of Music Clubs.

## Arion Singing Society of Brooklyn Concert

The Arion Singing Society of Brooklyn maintained its former standard of ensemble singing at the spring concert given at the Academy of Music April 26. It is to be congratulated on being under the directorship of Gustave L. Graef (both male and female choruses); the combined choruses as well rendered particularly effective work, especially the tenors in their tonal effects. The whole was artistically and beautifully sung. Carl Schlegel, of the Metropolitan Opera, has a rich baritone voice of unusual quality; in all his work he was the true artist. Oscar Ziegler, the pianist, was not as effective with the Schubert-Tausig "March Militaire" as with his Liszt numbers. Dr. Harry Rowe Shelley accompanied on the piano his "The Coppah Moon" for male voices, and on the organ Handel's "Hallelujah Chorus." Mr. Schlegel's voice stood out effectively against the full male chorus in Engelberg's "Meine Muttersprache."

## Pottsville's Music Week a Success

Due to the efforts of Robert Braun, Leopold Stokowski and his orchestra of 104 musicians gave a concert of unusual interest in Pottsville, Pa., April 28, two days before the formal opening of Pennsylvania's Music Week. About two months ago, when Mr. Braun first began to promote the Music Week idea, Pottsville formed a music club, and membership in the organization has increased rapidly since that time. The club proved of great assistance in making Music Week in that city a great success.

On the afternoon of April 30 all the choirs of Pottsville and a number from surrounding towns combined to give a concert in collaboration with the Pottsville Orchestra of eighty pieces, directed by Hollis E. Dann. Many other concerts and recitals were given throughout the entire week and musical exercises were a special feature of the schools each day.

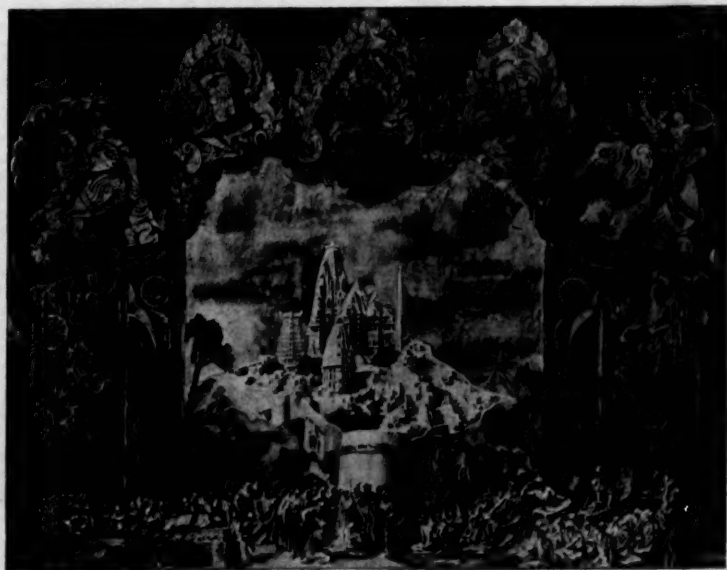
## Mme. Alda Gives Box Party for Children

Frances Alda appeared at the Coliseum in Toledo on Easter Sunday afternoon, and, according to the Toledo Blade, it was one of the most pleasing of the concerts offered this season by the Civic Music League. The critic of that paper stated that her program was especially well chosen and calculated to please the large audience which had gathered despite the temptations of a perfect Easter Day.

Mme. Alda gave a box party for youngsters between the ages of three and thirteen at the children's matinee of "The Snow Maiden," given at the Metropolitan in New York on the afternoon of April 20.

## Hempel Guest of Woman Pays Club

Frieda Hempel was the guest of honor of the Woman Pays Club during a recent flying trip to New York between concerts. This Wednesday luncheon at the Hotel Algonquin brought out one of the largest gatherings of the year and the prima donna made her debut as a public speaker in acknowledging the club's greeting.



SCENE FROM ACT I



## NEWARK'S EIGHTH ANNUAL MUSIC FESTIVAL ATTRACTS MUSIC LOVERS FROM FAR AND NEAR

First Regiment Armory Once More Presents Inspiring Picture at Opening Concerts—Exceptional Work of Chorus, Under Conductor Wiske's Baton, Arouses Great Enthusiasm—Tito Schipa and Suzanne Keener, First Night Soloists, Win Ovation—Second Concert Presents Phoebe Crosby, Mildred Bryars, Charles Stratton and Frank Cuthbert in Another Delightful Program

Newark, N. J., April 30.—For eight consecutive years Newark has held its annual music festival in the huge First Regiment Armory, always to huge audiences enthusiastic to the nth degree. And for eight consecutive years C. Mortimer Wiske has conducted, on each occasion winning the whole-hearted applause of those attending and the unstinted praise of the local press. Each season, too, has brought to the city new stars of distinction and varied programs of great entertaining as well as educational value.

In many respects this year's festival was not unlike those of other years, especially as regards the audiences, the general turning-out of music lovers from many sections

who seem to know no bounds in their enthusiasm. While there were some disappointing features in this year's series, due more or less to unavoidable circumstances, there were, nevertheless, attractive features which more than offset them. Space forbids a lavish report of all that proved interesting, but too much praise cannot be given the fine chorus, without which there could be no festival at all. Many of these singers have been with the organization since its first rehearsal in the Sunday School rooms of the old South Park Presbyterian Church, back in 1914. Their deep-rooted love for music, as well as their civic pride, has held them to their task—an enjoyable task—that more than repaid them in the enjoyment they received. A whole evening given up each week to rehearsal is not always convenient. Still, by constant work and earnest study these singers have developed into a choral body of no meagre rating, and one fully capable of a place among the best of amateur organizations. And it has been, moreover, the untiring hand of Conductor Wiske that has accomplished such results, and to him must be given the credit for the excellence of this choral body.

### FRIDAY NIGHT.

The festival opened on Friday night, May 6. Beniamino Gigli, the Metropolitan tenor, had been engaged to appear, but illness prevented him from being present. Luckily, however, Tito Schipa, the Chicago Opera tenor, was secured, yet until he sang his first number there were not a few who showed their disappointment. Then when the popular Chicago star began—but we are getting ahead of our story.

Conductor Wiske opened the program with the ever-popular overture from "Tannhauser," played very well indeed by an orchestra of selected men from the Metropolitan Opera House orchestra. There was loud applause. Then followed the first choral number—"Hail to the Chief," by Prout—which gave the audience some inkling of the pleasure to follow later; this, too, was warmly received.

The first soloist was a newcomer—Suzanne Keener, a little soprano with a big, beautiful coloratura voice. The old adage—"good things come in little packages"—might truly be applied here, for when the young artist, pretty and vivacious, appeared on the stage, her very personality won her audience at once. Immediately there was applause; then came a very audible "Who is she?" from this person and that. And then she sang—sang the well known "Ah fors è Lui" aria from Verdi's opera, "Traviata," which at first seemed a rather big undertaking for so little a person. But wait! Perhaps a wee bit nervous at first, she soon found herself, and then—well—she finished, and the huge armory fairly shook with the thunderous applause. Possessed with a big voice, beautiful in quality, she surmounted all the difficulties of this difficult number and astonished all with her high notes and coloratura passages. Encores were, of course, necessary, and so far the audience seemed thoroughly delighted. But later—when she appeared again, after the intermission, and offered the Mad Scene from Donizetti's "Lucia"—the auditors broke loose in almost frenzied applause. Again and again she came back and bowed, and encores were added—but not until Conductor Wiske appeared, holding his watch in his hand, would the audience allow the concert to continue. It was indeed a triumph for Miss Keener and she truly deserved it all.

Going back again to Schipa, one might just as well start and collect all the synonyms of praise in the dictionary to

describe completely the reception he, too, received after his first big number—"Una furtiva Lagrima" from "Elisir d'Amore." Those teetotalers—persons who abstain from indulging in applause until they have tasted—soon forgot their "show me" slogan, and joined in with those who had heard the tenor before and knew. Schipa, too, triumphed—and it was not half-hearted applause but spontaneous and sincere. He, likewise, had to sing again, and more noisy handclapping followed his encores. Later he contributed Massenet's "Strofe d'Ossian," from "Werther" and then at least three more encores had to be added. The tenor's pure, bell-like tones hit their mark and sank deep. Beautiful singing it was indeed, especially the encore—the "Rigoletto" aria—which everyone recognized and particularly liked.

Pages could be written about this concert were there space, but at least another mention must be made of the chorus—a reference to Barnby's "Sweet and Low." It was a capella singing personified. This alone was worth going for, and the audience so liked it that part of it had to be repeated. Later the chorus offered the Scene and Prayer from "Cavalleria Rusticana," with another chorus—probably school children—back stage. Here something went wrong and half of the number was given with the two choruses on one key and orchestra on another. Conductor Wiske managed to adjust matters later. The final choral selection was the cantata, "Lord Ullin's Daughter," by McCunn, a most uninteresting work. The orchestra added Schubert's "Unfinished" symphony.

### SATURDAY NIGHT.

The second program opened with the overture to "Iphigenia in Aulis," by Gluck. Then followed Elgar's "Brothers Auld," for chorus and orchestra, beautifully given.

Frank Cuthbert, bass soloist, contributed Cadman's "I Martius Am" and Mendelssohn's "I'm a Roamer." Both of these he sang splendidly, winning much applause. For encores he added "Why Do the Nations So Furiously Rage," from "The Messiah" and O'Hara's "Give a Man a Horse He Can Ride." Phoebe Crosby, soprano, then offered "Pleurez mes yeux," by Massenet; Miss Crosby is well known in New Jersey, having appeared in The Oranges only recently with success. The chorus then contributed "Where the Wild Thyme Blows," by Barret.

Deserving of particular mention was the quartet—Elgar's "As Torrents in Summer"—beautifully presented and unaccompanied; it had to be repeated. Charles Stratton, the tenor, sang "Cielo e Mar" (Ponchielli), so well he had to add a negro spiritual, unaccompanied, and "Drink to Me Only With Thine Eyes."

Mildred Bryars, a contralto of pure voice and personality, contributed "O don Fatale" (Verdi). Hers is a wide range and she proved very popular. She added two encores, accompanying herself at the piano.

All in all it was an interesting program, decidedly different from the opening one, but nevertheless much enjoyed by the large audience present.

[The remaining concerts will be reviewed in next week's issue.—THE EDITOR.]

### The Joke's on Somebody

Frederic Shipman, managing director International Tours, Ltd., who spent a part of the winter in America engaging artists for Australia, Honolulu and New Zealand, reports an amusing experience. Among the artists engaged for the Australian tour is Rosa Raisa, of the Chicago Opera, and Mr. Shipman, energetic and wideawake manager, who naturally "grabs" every bit of advertising material he can get hold of to give his artists a good sendoff, thought it would be a fine bit of publicity to display a pastel portrait of Raisa which he saw (or thought he saw) in the lobby of the St. Francis Hotel, San Francisco. "Can I have the picture?" he asked of Giacomo Rimini, Raisa's husband? "Si, si, si," said Rimini. "Take eet. Take heem. Take di whol' t'ing."

So Shipman took it—took "di whol' t'ing"—and went joyfully on his way, until he arrived in Honolulu where he received a telegram, cable or wireless that read: "Portrait of Edith Mason you took from hotel is private property not belonging to her. Value \$1,500. Please return. Wire immediately. Hotel St. Francis."

Question: Does the portrait look like Mason? And does Mason look like Raisa? And if the portrait that was painted to represent Mason looks so much like Raisa that it might have been made for her why not keep it for advertising Raisa? And is it good advertising for Mason? The joke is on somebody, but who is it on? Mason or Raisa or Shipman or Rimini? Certainly not on Shipman, for he has gotten more advertising out of it than if he had taken the real picture of Raisa. (Is his tongue in his cheek?)

### Unique Audience Hears Cellist Dubinsky

Vladimir Dubinsky, cellist, whose participation as soloist in concerts, recitals, church services, etc., is always a feature of the affair, gave a recital at the Educational Alliance, April 30, playing Boellman's symphonic variations, Davidoff's "At the Fountain," Popper's rhapsody and "Dance of the Elves" as his principal numbers, with others by Cui and Rimsky-Korsakoff. The program "went over big," as the current phrase has it. The audience, largely folk with only the beginnings of American education but nevertheless ardent music lovers, is attentive, appreciative, enthusiastic, constituting an ideal assemblage. Such an audience would be desirable in the environment of Town Hall, Aeolian Hall, etc., for these listeners almost "inhale" the atmosphere of music, and, following every number, clamor for more.

### Schumann Heink Still Busy

Ernestine Schumann Heink sang recently in Des Moines, Ia., and McAllister, Durant and Ardmore, Oklahoma, following these dates with appearances in Oklahoma City, Shawnee and Henryetta, Oklahoma and Springfield, Mo.

### Gescheidt Artist Pupils' Recital May 16

Some of the representative artist-pupils of Adelaide Gescheidt will be heard at her invitation recital, Tuesday evening, May 16, in the Rose Room, Hotel Plaza.

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**Dobkin to Sing Radames in "Aida"**

At the special performance of "Aida" which will be given at the Brooklyn Academy of Music Opera House on Monday evening, May 15, Radames will be sung by Dmitry Dobkin, the Russian tenor, who has had many years of experience in the principal European countries. Mr. Dobkin received



Apepa Photo

DMITRY DOBKIN,  
Russian tenor, as Radames in "Aida."

his first training at the Petrograd Royal Conservatory and later studied for five years under Cav. Broggi in Milan.

His appearances in Italy in the operas "Mignon," "Faust" and the "Barber of Seville" were followed by tours of the northern countries, including Scandinavia, where he sang Radames many times.

Rehearsals have been under way for some time for the production of "Aida" and local music lovers will have an opportunity to hear the Brooklyn mezzo soprano, Mabel Ritch, as Amneris. Others in the cast are Edith De Lys, of the Covent Garden Opera House, London, Aida; Giuseppe Interrante, the well known Italian baritone, Amonasro; Henry Weldon, basso, Ramfis; Charles Villarias, the King; Marie Scheidt, the Priestess, and Enrico Martelli, a messenger.

Under the conductorship of Salvatore Avitabile, Alex Puglia as the stage manager and Giulio Setti (from the Metropolitan Opera House), the chorus master, a performance with full corps de ballet and chorus composed of members of the Metropolitan Opera Company will be given.

**Ward-Stephens Composing Again**

The writer has just listened to four remarkably beautiful and effective concert songs, still in manuscript, from the pen of Ward-Stephens, who is generally considered one of America's finest composers of serious, effective and artistic concert songs. Three of the lyrics are by Gordon Johnstone and one by Anne Campbell Stark, and all of them exceedingly strong and colorful. One of them, in the writer's opinion, will prove a worthy successor to "Christ in Flanders," which is one of the most stirring songs from the pen of any American composer and was the cause of more than one return engagement for the singer.

This composer with his knowledge of the singing voice, has the rare gift or tact to put the right vowel sound with the right note and also to write his phrases so that they enable a singer to be comfortable and not show signs of distress because of lack of breath. Another thing to be commended in this writer is his choice of poems, any one of which would read well as poetry without any musical setting.

Whenever Ward-Stephens absents himself from the limelight for a time, one can feel reasonably sure that he is with his muse, and this time he not only has written these beautiful songs, which, by the way, he says will be published during the summer months and ready for the concert singers the last of August, but he is also writing a symphony, his inspiration being the great northwest country which he visited last year, and which, he says, to quote the language of Henry Ward Beecher, is "grandly beautiful." T. W. S.

**Zerffi Pupil Engaged as Tenor Soloist**

Roscoe Leonard, a pupil of William A. C. Zerffi, who has for the past year been tenor soloist at the Second Presbyterian Church at Central Park West and Ninety-Sixth street, has resigned this position and accepted that of soloist at the Christian Union Congregational Church, Upper Montclair, N. J. Mr. Leonard's clear and unusually powerful tenor voice has already called forth much favorable comment, and a promising career has been predicted for him by all those who have heard him.

**Dolores Busy During Music Week**

Mina Dolores was an exceedingly busy artist during Philadelphia's Music Week, making about twenty-six appearances in all. The Ritz Carlton, New Century Drawing Rooms, Keith's Theater and the Jewish Hospital were but a few of the places in which she sang during that time. April 20 Miss Dolores gave a successful radio concert at Gimbel's.

**Mary Wildermann's Pupils in Recital**

On Sunday afternoon, April 23, in Assembly Hall, Stapleton, S. I., seven of Mary Wildermann's talented pupils were presented in a piano recital which included compositions by

Bach, Beethoven, Schubert, Chopin, Brahms and Wagner. The audience was surprised when, instead of hearing the usual pupils' recital, it listened to a highly artistic rendition of the great masters. It was all the more remarkable since Mabel Swett, Hedwig Schacht, Frances Karsh, Anna Blackham and Adrian Bernasconi were under Miss Wildermann's guidance but three months, Jeanette Tisnee and Madeline Miller having studied with her about ten months. Jeanette Tisnee's rendition of Chopin's "Military" polonaise was masterful, and her technic as well as strength excellent, despite her twelve years. Madeline Miller showed much talent and is a promising pianist. The recital was honored by the presence of Franz Liszt's grandniece, Miss Liszt, of Budapest, who is in this country for a short time. Miss Wildermann plans to open a New York City studio in August.

**Leifels Resigns from Philharmonic**

Felix Leifels, for seventeen years manager of the New York Philharmonic Society, announced his resignation on Tuesday of this week. It is said that his successor will be Arthur Judson, who will continue as manager of the Philadelphia Orchestra and also manage the Philharmonic.

**Marion Shipley with Tillotson Bureau**

The Betty Tillotson Concert Bureau has just engaged Marian Shipley as publicity and press agent. Miss Shipley was formerly connected with Vogue.

**The Fosters Busy in Sydney**

Word reaches the MUSICAL COURIER that the year 1921 was an extremely busy and successful one for Mr. and Mrs. Roland Foster, whose vocal class at the New South Wales State Conservatorium, Sydney, Australia, comprises 112 pupils with thirty-five more under the charge of an associate teacher. Nineteen of these have already made their mark as professional singers, and the public performances of twenty-five others during the year gave promise of future success.

Besides numerous lectures and recitals, the year's activities included a two nights' performance of an old English operetta, "The May Queen," arranged and directed by Mr. Foster, fifteen principals and a chorus of sixty-five taking part. This proved to be the most successful effort of its kind so far, those given in previous years being Rossini's "William Tell," Auber's "Fra Diavolo" and Balfe's "Bohemian Girl." Distinguished visitors to the studio included John McCormack, Daniel Mayer (the New York manager), Dame Clara Butt and her husband, Kennerly Rumford, all of whom expressed cordial approval of Mr. Foster's work.

**Van Yorx to Teach All Summer**

The studios of Theodore Van Yorx, at 22 West Thirty-ninth street, will remain open all summer to accommodate the many local and out of town vocal students who wish to study with Mr. Van Yorx during the warm months.

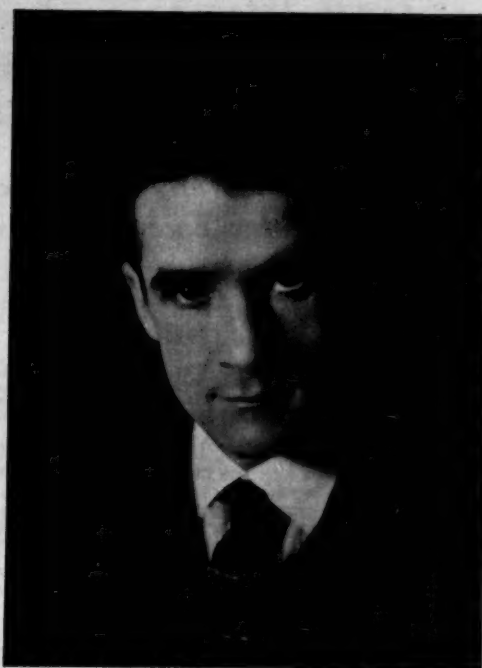


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# ASHLEY PETTIS

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. . . A serious young man, Mr. Pettis put together a serious program.

HE SUCCEEDED ADMIRABLY WITH LISZT'S LEGEND, CATCHING THE BREADTH AND THE NOTE OF EXALTATION AND NOT OVERSTRESSING THE TREMENDOUSLY DIFFICULT PART FOR THE LEFT HAND.

*Boston Globe, May 3, 1922.*—GAVE AN UNUSUALLY FINE RECITAL . . . roused considerable enthusiasm. Mr. Pettis has a MUSICAL IMAGINATION which the very rigorous technical training he must have undergone in mastering the mechanics of his art has not been able to kill. MR. PETTIS' CHOPIN, DEBUSSY AND LISZT ARE WORTH PAYING GOOD MONEY TO HEAR. He does the familiar things, like the Ballade in A flat and the C sharp minor scherzo in his own way, yet without eccentricity. HIS VIVID AND ACCURATE PLAYING OF LISZT'S "ST. FRANCIS DE PAUL WALKING ON THE WAVES" PROVED HIM A VIRTUOSO OF SORTS AS WELL AS A ROMANTIC POET.

*Boston Advertiser, May 3, 1922.*—IN APPEARANCE AND IN STYLE HE IS PRE-EMINENTLY VIRILE. . . . HE MIGHT BE CALLED A TYPICAL AMERICAN PIANIST, WITH WESTERN CHARACTERISTICS, INCLUDING A RED BLOODED SPIRIT.

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## THIBAUD AND ELMAN DELIGHT LONDONERS AGAIN

And Elena Gerhardt's First Recital in Queen's Hall Also Draws Very Large and Enthusiastic Audience—Gerald Cooper's Antique Program—Dr. Ethel Smyth's "Boatswain's Mate" Performed at the "Old Vic"

London, April 10.—I went to a lecture on music a few days ago in the hope of learning something new about the universal art, but soon found myself tracing the various authors and encyclopedias from which the industrious lecturer had collected all his stock. He might have been one of the throng of ragged, thread-bare authors whom Washington Irving dreamed he saw robbing the old writers in the British Museum Library. His highest flight of eloquence was over a cradle song. No nation can be truly musical unless music begins in the cradle. The gravamen of his argument was that France, with a diminishing population, could never be as musical as Germany, with an increasing population, because there were necessarily more cradles in Germany from which the seeds of music would sprout. Evidently France does not need an armed infantry as much as she needs infants in arms. But I must confine myself to reporting London events and not encroach upon the Parisian details.

### TWO GREAT ARTISTS.

The two violinists who stand out clear and detached from the multitude who play the violin in London concert rooms are Jacques Thibaud and Mischa Elman. I have no patience with those who prefer this or that among the merits and personal peculiarities of these two great artists. Victor Hugo, in his book on "Shakespeare," says that those who reach the summit of Parnassus are all equals. Likewise, I maintain that violinists who can stir the emotions of cultured audiences to their very depths, are equally to be praised, no matter how they hold their instruments, finger the passages, and manage their bows.

Thibaud played the B minor violin concerto by Saint-Saëns with that elegance of style which is so necessary for the perfect interpretation of French music. In this respect, Thibaud has hardly a rival. There are other violinists who can play Bach's chaconne for violin alone with an equal amount of success and with perhaps more of the robustness the German Bach would like to hear. It is certainly not the fault of Thibaud that so much French music is thin-chested and anemic. His beautiful tone and distinction of manner have frequently atoned for the shallowness of the composer's thought.

Elman followed up his orchestral concert with a recital with piano accompaniment and again drew a large audience into Queen's Hall. Surely Elman never played better. Such perfection of technical skill, such free play of well regulated rhythm, such charm and grace and insinuating expression, and above all, such luscious tone, are very seldom heard combined in one performer. Shelley wrote a lyric about a century ago which supplies me with a suitable criticism of Elman: "Rarely, rarely comest thou, spirit of delight." He has announced another orchestral concert in Queen's Hall in May.

### GERHARDT DRAWS LARGE AUDIENCES.

Elena Gerhardt's first recital in Queen's Hall drew a very large audience. Her second recital in the same hall a week later drew a still larger audience. Two extra recitals are to follow. I hardly need say more about the superb art of this great singer who has so recently sung in America. Most of her songs were in German, of course. Her second recital, in fact, was exclusively Schubert. After she had finished one of her songs in English I turned to Victor Benham and said: "That song by E. G. Wolff sounds American to me." Benham replied: "It is American. E. G. Wolff used to study the piano with me in New York years ago." Frank Patterson will be glad to hear of this confirmation of his doctrine that there is an American idiom in music.

### OLD STUFF.

Gerald Cooper is one of those enthusiasts for the antique who might take his motto from Goldsmith: "I love everything that's old—old friends, old times, old manners, old books, old wine." His hobby is old music. Fortunately he has the means to indulge his passion, otherwise the music critics would be in duty bound to warn him that there can be no future for music which is past and no remuneration for an artist who devotes himself to antiquarian research. The compositions of Thomas Campion, Thomas Morley, Tobias Hume, Thomas Farmer, William Babel, and many of the works of Purcell, do not improve with age. Now and then, as illustrations to an old scene on the stage they have a quaint charm. But in a modern concert room, sung by singers in modern dress, they soon become monotonous. The harpsichord used for all the accompaniments sounded to me no better than a keyed banjo. To be strictly correct, Godfrey Ludlow should have played on a violin of the period and not on a Stradivarius which, like all the old violins in use today, has been fitted with new linings, a new bass bar, a longer neck and fingerboard. The old harpsichords were fuller and more sustaining than the modern French instrument used by Gerald Cooper, and

the old violins in their original shape were less brilliant than the violins we hear today. Consequently the Handel sonata for violin and harpsichord did not sound the way Handel intended it to sound. Gerald Cooper would have done Handel greater service had he played the harpsichord part on a piano which could cope with the power and brilliancy of an improved violin. What good does it do old music to sacrifice the spirit in order to observe the letter? I venture the opinion that makers of modern harpsichords are too much under the influence of the piano. The genuine old harpsichord was, structurally, a rickety affair which would not stand in tune. The modern maker makes his frame too strong, his soundboard too substantial, his bracings too heavy for the feeble vibrations of quill plucked strings. The modern harpsichords I have heard in America and in England do not sound like a properly renovated old harpsichord. The full length of an old harpsichord was eight feet, 10 inches, and it required tuning at least once a week. The modern harpsichord used by Gerald Cooper looked like a baby grand piano, and it sounded as if it was as well made as a first class piano. No doubt, with proper piano hammers it would be entirely satisfactory. The harpsichord belonged to the wooden era. The piano we have today is the product of the iron age.

I doubt, moreover, if a modern tuner could tune an instrument to the system in vogue when Dowland, Bull,



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*The Warren Evening Times said the above about May Peterson, soprano of the Metropolitan Opera Company.*

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Morley made music. Several songs at Gerald Cooper's concert were sung and played in keys which were unusable until the advent of equal temperament. The transposition of these songs to a pitch convenient to the singer's voice showed that the modern harpsichord was not even tuned in the old manner. I have gone into these details in order that the readers of these lines will take all modern performances of old music with a grain of salt.

### DR. ETHEL SMYTH'S "BOATSWAIN'S MATE."

I heard Dr. Ethel Smyth's comedy opera, "The Boatswain's Mate," performed at the Victoria Hall, otherwise the Old Vic, a few days ago. The work had been given more effectively at Covent Garden two or three seasons ago, but it was generally reviewed by the press on this occasion as if it had the importance of a first performance. From a purely musical point of view I can see very little value in these operatic performances at the Old Vic. First, the singing is wretched. No grand opera performances in any important operatic center are so poor, taken on the whole. There are a few singers who shine brightly in their dull surroundings. They might even pass muster in first class companies. But the general level of the Old Vic performances is low. No doubt it is remarkable that the Old Vic can give opera at all without capital or subsidy. The management gives the utmost value for the money received from the public and for this reason is deserving of the highest praise. It may be a triumph of science to draw blood from a stone, but the true critic wishes to know if the blood has any artistic value. I cannot see that England and the Empire are any greater for having a little third-rate opera home of their own, any more than that the great Jewish race is any more important for having a little national home of its own in Palestine. Comparatively very few Englishmen take any interest in the Old Vic. The directors of that impoverished institution appeal in vain for legacies and donations. Nevertheless the Old Vic is the home of opera in Eng-

lish, though few of the operas performed are by native composers.

Dr. Ethel Smyth, an Englishwoman (who, by the way, is a "Dame," like Melba and Clara Butt), is, in my opinion, (Continued on page 66)

## VIOLIN HOLDS UNIQUE POSITION

(Continued from page 6)

if you wanted to own it, just about as much as a first class locomotive, were you the president of a railroad and about to sign an order for one.

Furthermore, a bow to match, oh, ye of little faith, if one of the very best by that great French maker—François Tourte, 1747-1835—would certainly cost you as much, as two or three fivvers at present prices!

There is no parallel in history. Cremona's violins stand unique and alone. They wield a charm in the hands of the violinist which the world has no desire to escape.

To the violin connoisseur who has made a study of its history, its maker and various types of work; its varnish, wood, model, etc., it furnishes a source of inspiration and interest unequalled by that of the art collector or rare book enthusiast.

The reason is that the violins of the old masters are living things with souls which awake to every touch of the bow whether by great violinist or amateur performer. Do not imagine that the pleasure a business man derives from a Cremona does not equal that of an expert player. As a rule, it does and more. After a day of hard nerve-racking work there is no greater diversion than music when one is the performer. After an hour's work with a bow one is apt to feel entirely refreshed and invigorated. A sound sleep is sure to follow, for the spell of a good violin, not necessarily a Cremona, is to tired nerves most soothing and restful.

### PRINCE AND PAUPER ALIKE ARE DEVOTEES OF VIOLIN

To the violin loving amateur violin playing quickly becomes a hobby. It is not a vocation as in the case of a professional violinist. He quickly becomes lost in the very ecstasy of the sweet tones he draws from his instrument. The artist is more or less self-critical. The greater he is the more self-critical he becomes. He necessarily views his playing from the standpoint of its public appeal. Not so with the amateur. It does not seem to be a question of what he plays or how he plays it so much as what he gets out of it in personal satisfaction.

Cremona casts its spell over railroad presidents and farmers, merchant princes and lawyers, bankers and clerks, with impartial hand. In every walk of life there are those who play the violin. Not in public necessarily, but in their homes and social circles.

The string quartet and trio are becoming very popular with amateur musicians all over the country and Cremona supplies the instruments in nearly all cases where price is not too great a consideration. If not from Cremona, then from Venice, Milan, Rome or Naples, all of whose makers patterned after those of Cremona.

Italian violins of the seventeenth, eighteenth and nineteenth centuries, without exception, have unusual flexibility, richness and volume of tone that invariably excels those of any other country.

### ITALY TODAY RETAINS BUT FEW OF HER MASTER MAKES

Early in the nineteenth century the violinists of Europe began to realize the superiority of Italian violins over those of France, Germany and England. Consequently a demand came from the dilettante and professionals of those countries and others throughout the world for the violins of Italy. As a result they began to leave the mother country in ever increasing numbers until today practically none remains.

The masterpieces of Stradivarius, Guarnerius, Amati, Bergonzi, etc., are today to be found in England, France, Germany and America. Exceedingly few remain in Italy. The first Cremona violins imported to this country, as far as I know, came in 1865. In the decade 1870-80 perhaps two dozen or more fine instruments found their way here. Since that time, and particularly in very recent years, hundreds of fine Italian violins and cellos have been brought into this country.

Old violins seldom go out of existence. They go out of circulation for a time, but most always return after a few years. It is not unusual for these famous violins to change ownership several times in the course of twenty-five years.

The very finest Stradivari and Guarneris rarely change hands, however. The Messie, Betts and Allard have remained in their present owners' possession for many years. They are not to be bought. In fact, when an Englishman owns a really fine "Strad" he will not part with it. The spell of Cremona rises superior to every other consideration, and during his lifetime, at least, his treasured Cremona remains locked up in his music-room, to be seen only by his family and intimate friends. The same in a general way is true in this country, although I believe that changes are somewhat more frequent than abroad. Perhaps this cannot be attributed altogether to altruistic motives.

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## Leon Du Parc's Picture Organ Playing "A Revelation and an Inspiration"

### His Ideas Prove Most Effective

A few evenings ago the writer dropped into one of New York's finest picture houses to listen to the organ playing of Leon Du Parc, who was demonstrating his theories regarding the character of music that should be played to pictures and the way it should be played.

Mr. Du Parc, who is a very fine musician and a remarkable organist, says the majority of those playing organs in picture houses are "jazz" piano players, and they have taken up this line of work because it offered them a regular salary and because a large number of managers are under the impression that their audiences want to hear popular music during the showing of a picture. Again, he says, there is the church organist without a sense of humor, who not only fails to emphasize the life in a picture but actually takes all of the life out of it by his dead and monotonous playing.

Seeing the wonderful field for organ playing in picture houses, Mr. Du Parc claims that primarily the organist should be a good musician with ability to compose, and therefore improvise with intelligence. Secondly, he should be well equipped with organ technic and a repertory of the best in musical literature, including fine arrangements of the symphonies and other big orchestral works. Thirdly, he should have a keen appreciation of rhythms and their values in picture playing, constantly changing them to avoid monotony, and he should have such a fine sense of humor that he can bring the laugh to the audience by playing appropriate music or producing some ludicrous effect on the instrument. Nothing, he goes on to say, tires an audience more than incessant playing of popular tunes, and nothing is more distracting; further than that, it is frequently an encouragement to some in the second balcony to whistle the tune while it is being played.

The writer, who has so often been disgusted with the organ music, or rather organ playing, in picture houses—I might say "hurdy-gurdy" playing, for these theater organs with their big equipment of traps are so abused by these would-be organists that the management might just as well put in a "hurdy-gurdy"—had a real treat, and I may say it was a revelation to hear Mr. Du Parc demonstrate his ideas.

I believe that there is a lot of music especially written for picture playing, such as "hurry music," "agitation," "tragic," "romance," and a lot more to fit the character, and it has been the writer's experience to go from one house to the other and hear this "junk." I heard nothing like that the other night. Rather, I found myself listening to Goldmark's "Sakuntala" played with master mind and fingers; then "The Merry Wives of Windsor" during a jolly scene. At times several of the beautiful MacDowell numbers were fitted into the picture; then Victor Herbert's "Natoma" brought out the Indian character in a thrilling manner; after that, Tschaiowsky's "Pathetic" symphony, the last

movement, and what could have more of a wail than that? Here and there, one heard bits of Schubert, Mendelssohn, Debussy and Mascagni.

All of this was magnificent and uplifting, but when Charlie Chaplin was put on the screen Mr. Du Parc showed his great versatility. In this picture four drunks sing a parting good-night song, and the organist's imitation of their drunken amateurish singing brought a big laugh from the audience. Most organists would either have played a simple tune in good harmony or they would have just made a terrible noise on the organ to indicate the drunken mood. Not so with Mr. Du Parc; he played intelligent four-part harmony in a discordant manner; it was most ingenious. I saw Walter Damrosch in the audience enjoying a good laugh over it. In this same picture, Charlie is caught in the rain, and once again Mr. Du Parc, by the clever use of the vox humana stop, imitated the sound of rain perfectly, not thunder, but the actual falling of rain. When Charlie reached home he found his wife asleep, and I defy anyone who saw this picture to tell the difference between the actual snoring of the wife and the imitation that Mr. Du Parc produced on the organ. In the "Pictorial," which was fairly alive with the music that was constantly changing, there were popular tunes and effects that aroused many in the audience to remark that they had never heard such fine and clever organ playing in any picture house, and one of the outstanding features about it all was that the organist was always under the picture, never too loud and never distracting.

I left the house with the feeling that I had been instructed; and let me add that there were no traps on this organ, so that Mr. Du Parc not only manufactured all of his effects out of the organ pipes, but I was considerably relieved by not hearing the usual "hurdy-gurdy."

I asked Mr. Du Parc why he did not take up this line of work as a permanent thing, and he said: "Do you realize that \$75 per week is the usual salary paid by the finest houses in this section of the country for giving your time from 1:30 to 5:30 and from 7:30 to 11 p. m., and that not more than two houses are paying over this salary and they are not the largest houses? Why should a man give himself to this nerve-racking work for such small pay. Let's call it under pay when he can make the same amount of money by teaching only seven to fourteen hours a week with prices ranging from five to ten dollars an hour."

"A manager, as a rule, does not take into consideration the fine sensibilities of the musician, and works him like a dray horse and expects good results. An organist who knows his business should be well paid and allowed one day of the week off in which to get a breathing spell; his work will be better for it. The western managers are far ahead of the eastern managers in this respect. They not only pay much better salaries, but they also take good care of their men."

"I personally know two organists on the coast who are getting \$500 per week, and many of them are getting from \$175 to \$350 per week; but my advice to the musician and organist who has a good class of pupils is to keep out of organ picture playing until salaries become better in the East. In these same houses on the coast where large sal-

aries are paid, a large orchestra is also maintained. They are miles ahead of us in their appreciation of good and clever organ playing for pictures."

Needless to say, Mr. Du Parc convinced the managers that his ideas of picture playing are most effective, and he probably will be invited to give a demonstration elsewhere after he completes his work in his present place.

Personally I have been much annoyed by the "jazz" playing by some of these picture organists, and also distracted by the inappropriate music played by the church organist who has no sense of humor, and I hope that managers will wake up to the need of well equipped organists who are musicians.

T. W.

### Philadelphia Philharmonic Society Ends Season

An exceptionally fine concert was given by the Philadelphia Philharmonic Society, Josef Pasternack, conductor, in the Academy of Music (Philadelphia) to close its 1921-22 season. The entire Philadelphia Orchestra took part and the soloists were Pablo Casals, cellist, and John Barclay, baritone. Leopold Stokowski wielded the baton for the Strauss tone poem, "Tod und Verklärung," and did so in his usual artistic manner.

"Russian and Ludmilla," Glinka, and Liszt's symphonic poem, "Les Preludes," were conducted by Mr. Pasternack, who did not fail to bring out all there was to be gotten from the scores. His work in connection with the Philadelphia Philharmonic Society is highly appreciated by Philadelphians.

"Vision Fugitive," from "Herodiade," was the aria selected by John Barclay, and Casals chose as his number the Saint-Saens concerto in A minor. Both artists were well received.

### Griffiths Gives Musicale for E. C. Harris

A musicale was given on Saturday evening, April 22, by Anne Griffiths in honor of Edward C. Harris, who left Pittsburgh on May 2 to make New York his permanent home. Mr. Harris has been associated with Miss Griffiths for the past six years. A number of his songs were sung by Rose Leader-Chislett, Anna Laura Cree, Jessie Yuille-Yon, Mabel King, Edgar Sprague and George Wahl. A quartet which Mr. Harris has dedicated to Miss Griffiths also was given. Mary Jones-Sherrill read parts of De Koven's opera, "Rip Van Winkle" to Mr. Harris' accompaniment.

### Ryan and Willem van den Aniel in Recital

Patricia Ryan and Willem Van den Aniel gave a joint recital before the Arts Club of Washington, D. C., on the evening of April 20, following a dinner at which they were honor guests with Byrd Mock as hostess. The audience was visibly and audibly moved, judging from the vigorous applause that followed each appearance of the artists and the number of recalls required.

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## NEW YORK

RECITAL  
TOWN HALL  
APRIL 18, 1922

*New York Globe*

Luella Meluis, a coloratura soprano, who has been heard here before this season, gave her final recital last night in Town Hall. A large audience was very enthusiastic over her singing of a programme well calculated to show her unusual gifts to best advantage.

The first numbers were Loewe's "Canzonetta," Handel's "Sweet Bird," with flute accompaniment, and an air from Mozart's "L'Enlevement au Serail." The second group contained two "songs without words," Stravinsky's "A Pastoral" and Saint-Saëns' "Air du Rossignol." Both were sung not only with surpassing ease and technical perfection, but with an extraordinary warmth and largeness of tone and variety of color.

*New York Tribune*

**Luella Meluis Pleases  
in Florid Song Program**

**Uses Beautiful Voice With Supreme Skill**

Luella Meluis, a coloratura soprano, whose voice and art delighted lovers of fine singing at a recital earlier in the season, appeared for the last time this year at Town Hall last evening. Her voice, exquisite in purity, beauty and warmth, was again used with supreme skill. In elaborately florid music her singing was no mere exhibition of sterile pyrotechnics, but a gracious outpouring of golden tones.

Her program, which included Handel's "Sweet Bird," from "Il Penseroso," and Benedict's "La Capinera," both sung with flute accompaniment, and the aria "Qui la voce," from Bellini's "I Puritani," afforded her many opportunities to display extraordinary brilliance, facile execution and impeccable intonation, while Stravinsky's Pastoral, a vocalise, and Saint-Saëns' "Air du Rossignol," another number of similar character, revealed unusual ability and variety in coloring tones.

*New York American*

Luella Meluis, an American lyric soprano, who spent several years in the De Reszke Conservatory, gave her final song recital at the Town Hall last night. Gorgeously gowned and jewelled, she made a most enticing picture. Her agreeable if not very powerful voice, her excellent French diction, and the perfection of her intonation, were again, as at her former appearance, disclosed to the evident enjoyment of a good-sized and appreciative audience.

## BOSTON

ORATORIO FESTIVAL  
SYMPHONY HALL  
APRIL 23, 1922

*Boston Globe*

**Choral Society in Rare Concert  
Philharmonic Singers in Favorite Program**

The Philharmonic Choral Society, Frederick W. Wodell, conductor, gave its annual concert at Symphony Hall last evening to a very large and enthusiastic audience. The program consisted of favorite arias and choruses from such standard oratorios as "The Creation," "Elijah" and "The Messiah."

The orchestra of 35 Boston Symphony men was excellent, doing its part faithfully and musically. The soloists were well selected, their voices and skill rather than their advertising seemingly having determined their choice.

Mme. Luella Meluis, soprano, sang for the first time in Boston. Hers is a remarkably lovely voice, clear, sweet, full even in its highest notes. She is a natural born musician, singing spontaneously and intelligently. No better soloist has appeared here this season in oratorio, though there have been others far more famous hereabouts.

*Boston Herald*

**Philharmonic's Third Concert  
Varied Program Given with Great Life and Spirit**

**Large Audience in Symphony Hall**

Last evening in Symphony Hall the Philharmonic Choral Society, Frederick W. Wodell, conductor, gave its third spring concert. The orchestra consisted of members of the Boston Symphony Orchestra. The soloists, Mrs. Edith Goudreault, soprano; Mrs. Clara Leavitt, alto; Charles Stratton,

## CHICAGO

CONCERT  
AUDITORIUM THEATER  
APRIL 25, 1922

tenor; Dr. S. A. Wodell, bass, and Mme. Luella Meluis, soprano.

Mme. Meluis, a singer who has been received in New York with acclaim, displayed a light soprano voice of unusual pretty quality. She sang "Hear Ye, Israel" with beautiful tone, a smooth legato and with dramatic feeling.

*Chicago Evening American*

**Field Choral Singers Heard  
—Luella Meluis Soloist**

Mme. Meluis' voice floated in beautiful silvery tone whenever the score required notes in the upper register. Here her voice is of unsurpassed loveliness. This charming artist is at her best in coloratura literature.

*Chicago Evening Post*

**Luella Meluis, Soloist, With  
Marshall Field Choral Club**

Mme. Luella Meluis sang the soprano music with understanding. Her voice, being a coloratura, is best in the upper ranges. The higher phrases she did excellently.

*The Chicago Daily News*

**Marshall Field Chorus  
and Meluis Triumph**

The Mendelssohn work brought to hearing the chorus, which sang the opening ensemble somewhat briskly, but with good shading and with fine precision, and also the soloist, Miss Meluis, who displayed a high, very smooth and silvery voice, a clear enunciation of the text and an ingratiating manner.

*New York Commercial*

**Luella Meluis in Farewell Recital  
American Coloratura Gives Interesting Program**

Luella Meluis, the American coloratura whose earlier recitals this season created unusual interest in music circles, gave a "farewell" concert at the Town Hall last evening. Her program was varied and selected with skill. It included "Qui la Voce" from Il Puritani; the "Il Penseroso" aria by Handel; a group of English ballads, and a half dozen selections from the thesaurus of current European musical literature, more than one of which was refreshingly novel.

Mme. Meluis showed the same intelligence in her program as in her rendition of it. Hers was not the stereotyped hackneyed recital list; but interesting numbers in which her luscious voice was shown in its variety of mood and color.

For the Meluis voice is not a "white" voice; it is that rara avis, a coloratura rich in color and sparkingly brilliant. It is a big, human voice; not a bird-like twitter. The singer uses it with sympathy and style. Her execution of difficult florid passages, her chromatic scale and excellent trill merit for her a distinguished place among coloratura singers.

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## HAVE AN IDEAL AND CLING TO IT IS THE ARTISTIC CREED OF EDGAR SCHOFIELD

In Interview, the Well Known Baritone Proves that Work Combined with an Ideal is the Best Means of Getting Ahead

Have an ideal. Cling to it tenaciously through thick and thin. Work without ceasing.

This is Edgar Schofield's artistic creed. And this is the advice Mr. Schofield gives to the many vocal students who, when he is on tour, come to him after a recital to ask how they, too, can attain success on the concert stage.

"Some of these students seem to cherish the delusion that a singer's public success is due to some magic quality or to luck," he said when commenting recently on these ambitious young vocalists. "When I tell them that I have worked against every sort of discouragement and adversity to get where I now am many of them look at me as if saying to themselves, 'The same old story.'"

"And they are right. It is the same old story. Turn to the biography of any man or woman who has achieved anything of importance and you will find the story there. The story of unceasing work against fearful odds, and of unceasing adherence to an ideal."

When asked to tell enough of his history to prove that work combined with an ideal is the best means of getting ahead, Mr. Schofield said:

"From the time that I was old enough to distinguish between 'Yankee Doodle' and the 'Doxology' my ambition was to be a singer. But my father wanted me to become a partner in his woolen mills. With this aim in view he made me work every summer in his mills which were at Rockville, Conn. I learned wool sorting, spinning and weaving at a wage of \$10 a week. And today I am as sensitive to the feel of a piece of woolen cloth as I am to the pitch of a singer's tone."

"Then, at seventeen, hurt and discouraged by a drastic penalty inflicted on me because in weaving seventeen yards of cloth I left out one thread, I ran away. That episode is a story in itself, but not to be told at this time as it is beside the point."

"I ran away to an opera company that was giving per-

formances at a summer park some distance from my home. I applied for a position in the cast and got it. I was paid \$18 a week. I made good and stayed with the company all summer. I had to work day and night, but it seemed play to me in comparison to work in the mill."

"That experience increased my determination to make singing my life work. My father, rather secretly gratified by the success of my first independent venture, sent me to Boston to study."

Mr. Schofield then passed over with a few brief comments his three years in Boston, saying that they were made so easy for him their history was not interesting. Two of these years were spent in study of voice, and the languages, and then came the competition for the first Eben Jordan scholarship to the Boston Opera School. Although there were more than a hundred competitors, Mr. Schofield won the scholarship. He remained in the school for a year, then left because he found operatic work so distasteful.

"I was pretty low on funds by this time," he went on. "Fearing my father's displeasure because I had thrown up my scholarship, I set out to earn some money on my own account. I toured the Keith circuit as a vaudeville soloist. Again I think my father was pleased to find that I could go it on my own, so to speak. For when at the end of my vaudeville tour I announced that I wanted to go to London to study with John Coates, he agreed to finance me, and did it generously."

"This sounds easy, doesn't it? Well, it was for a time. I was being wheeled along, as it were, toward my goal via a smooth asphalt road. But there came a day when I was plodding along on foot over rough cobble-stones."

"The easy time included a year in London under John Coates. Then came an offer to tour around the world with the Quinlan Opera Company. The allurements of the tour completely overcame my aversion to opera and I joined the company. I left behind me in a London bank the remainder

of the fund my father had given me expecting it to tide me over after my return until I could get started as a recital singer; for this was my consuming ambition."

But the first news that greeted the young singer upon his return to London was that his father's business had failed. To help meet the disaster he sent home his cherished bank fund.

"As I had spent all of my opera salary, I was left dead broke," he explained. "I worked at everything and anything that came my way, and when near a state of mind where I was contemplating chucking music and turning stevedore, received an offer to tour the provinces in vaude-

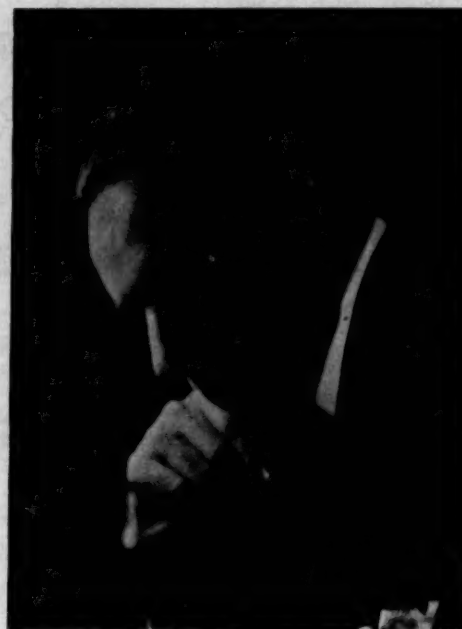


Photo by Edwin F. Townsend  
EDGAR SCHOFIELD,  
baritone.

ville. I grabbed the offer as a drowning man grabs the life-rope thrown to him.

"At the end of the tour I counted my assets. Just enough to pay for a passage to New York and a pittance over. And, although things began to look more promising for me in England, I bought a passage on the first steamer for home. For in New York was Enrichetta Onelli, leading lyric soprano of the Quinlan Company and who, previous to this, had had a notable career in Italy. We were engaged. So New York looked far more enticing to me than London."

"I arrived in my native country with \$7 and a trunk filled chiefly with operatic costumes. Yet within a week Enrichetta Onelli and I were married. She was under contract for a season of opera abroad, beginning in the fall, and I decided to go over too and try my fortune as a concert singer. The year was 1914. Our passage was engaged for August 10. On August 2 the war storm broke, and all of our plans were upset."

"We were in New York without funds, and with the musical situation all over the country upset by the conflict in Europe. If I were to tell what we went through during those first years it would be such a chronicle of desperately hard work, of privation, of heartbreaking discouragement, that no one would have the courage to read it."

"We didn't know from one day to another how the dinner was to be paid for. Sometimes it consisted of a nice soup with rice and—well—a nice soup."

"I managed to corral a few pupils. Then, after a time I secured a church position. But it scarcely paid the rent. I shall never forget the day I got the chance to sing for a week at the Strand Motion Picture Theater. That night we squandered our money on a table d'hôte dinner."

"But the first permanent success came when I was engaged as baritone soloist at St. Bartholomew's Church. After that things began to brighten up and come my way. Then America entered the war. I joined the navy and remained in service until the close of the conflict, St. Bartholomew's keeping me on the payroll during all of that time. When I returned to civilian life I began to get engagements to sing in oratorio, in concert quartets, and, occasionally, in recital."

These engagements, the interviewer learned, finally led to a Canadian tour to Vancouver with Louise Edwina, during which the young baritone so won the favor of the public that recital engagements in this country followed. And such was his success that in the fall of 1920 Mr. Schofield was engaged by Geraldine Farrar as assisting artist for her tour of twenty-four concerts. He was subsequently reengaged for her tour in the spring of 1921 and also for the one made in the following fall.

By this time Mr. Schofield was in such demand for individual recitals that he could no longer contract for a combined tour with any artist. Soon after the opening of the 1921-22 season he was obliged to resign his position at St. Bartholomew's as he was so heavily booked that he could be in New York but a few Sundays between fall and spring. His tours, since the last one with Miss Farrar at the beginning of this season, have included two to the West, two to the far South, and with a third to that section of the country coming this month. He has also filled a number of engagements in New York and vicinity and made numerous trips to distant points for single appearances.

"But I am still far from satisfied," he said when congratulated on his success. "I am continually working to perfect my voice and to enlarge my interpretative scope. I have held tenaciously to my ideals throughout all the vicissitudes of my career. An ideal is the most constructive force in life. My advice to all young singers is, have an ideal, stick to it through thick and thin, and work, work,



## ALICE BARONI

### Scores on Transcontinental Tour

APPEARANCES FROM JANUARY 1

|          |                               |                    |                            |
|----------|-------------------------------|--------------------|----------------------------|
| January  | 2-3, Reading, Pa.             | April              | 3, Great Falls, Montana.   |
| "        | 4, Wilmington, Del.           | "                  | 5-6, Butte, Montana.       |
| "        | 6-7, Trenton, N. J.           | "                  | 8-10, Spokane, Wash.       |
| "        | 9, Newark, N. J.              | "                  | 12-13, Portland Ore.       |
| "        | 11-12, New Haven, Conn.       | "                  | 14-15, Tacoma, Wash.       |
| "        | 13-14, Hartford, Conn.        | "                  | 19-20, Victoria, B. C.     |
| "        | 15-16, Utica, N. Y.           | "                  | 21-22, Vancouver, B. C.    |
| "        | 21-22, Syracuse, N. Y.        | "                  | 24, Calgary, Alta.         |
| "        | 23-24, Rochester, N. Y.       | "                  | 26, Regina, Sask.          |
| "        | 25, Jamestown, N. Y.          | "                  | 28-29, Winnipeg, Man.      |
| "        | 27-28, Scranton, Pa.          |                    |                            |
| "        | 30, Wilkesbarre, Pa.          |                    |                            |
| February | 1, Johnstown, Pa.             | MAY AND JUNE DATES |                            |
| "        | 3-4, Washington, D. C.        | May                | 3-4, Duluth, Minn.         |
| "        | 6-7, Charleston, S. C.        | "                  | 5-6, Superior, Wis.        |
| "        | 8, Savannah, Ga.              | "                  | 8-9, St. Paul, Minn.       |
| "        | 10-11, Jacksonville, Fla.     | "                  | 12-13, Omaha, Neb.         |
| "        | 13-14, New Orleans, La.       | "                  | 15-16, Des Moines, Ia.     |
| "        | 15, Mobile, Ala.              | "                  | 17, Davenport, Ia.         |
| "        | 16, Birmingham, Ala.          | "                  | 19-20, Rockford, Ill.      |
| "        | 18, Atlanta, Ga.              | "                  | 22-23, Peoria, Ill.        |
| "        | 20, Chattanooga, Tenn.        | "                  | 24, Springfield, Ill.      |
| "        | 22, Nashville, Tenn.          | "                  | 26-27, Danville, Ill.      |
| "        | 24-25, Memphis, Tenn.         | "                  | 31-June 1, Louisville, Ky. |
| "        | 27-28, Little Rock, Arkansas. | June               | 2-3, Knoxville, Tenn.      |
| March    | 3-4, Topeka, Kansas.          | "                  | 5-6, Cincinnati, O.        |
| "        | 6-7, Wichita, Kansas.         | "                  | 7, Columbus, O.            |
| "        | 10-11, Oklahoma City, Okla.   | "                  | 9-10, Dayton, O.           |
| "        | 13, Fort Worth, Texas.        | "                  | 12-13, Indianapolis, Ind.  |
| "        | 14-15, Dallas, Texas.         | "                  | 14, Terre Haute, Ind.      |
| "        | 17-18, Houston, Texas.        | "                  | 16-17, South Bend, Ind.    |
| "        | 20-21, San Antonio, Texas.    | "                  | 19-20, Muskegon, Mich.     |
| "        | 23-24, El Paso, Texas.        | "                  | 21-22, Grand Rapids, Mich. |
| "        | 27, Denver, Col.              | "                  | 24, Lansing, Mich.         |
| "        | 29-30, Ogden, Utah.           | "                  | 26-27, Jackson, Mich.      |
| "        | 31-April 1, Salt Lake City.   | "                  | 28, Flint, Mich.           |
|          |                               | "                  | 30-July 1, Toledo, O.      |

Mme. Baroni displayed a true Coloratura voice, smooth and rich in the lower register and bell-like in the higher trills. Her program included selections of a wide range of difficulty, but she appeared to advantage in them all.—Walter Heaton, *Telegram*, Reading, Pa., Jan. 3rd, 1922.

Alice Baroni proved herself a singer of ability. An aria beautifully rendered was the "Humming Bird" by David Proctor, dedicated to Mme. Baroni. Her trilling was superb, as well as the cadenzas and she displayed a remarkable range.—Florence Ruth Miller, *The Eagle*, Reading, Pa., Jan. 3rd, 1922.

Alice Baroni is an artist of high rank with a well trained soprano voice, fluent in all styles from Operatic to Ballad forms.—C. W. Canfield, Mus. Editor, *Every Evening*, Wilmington, Del., Jan. 5, 1922.

Alice Baroni's voice is gloriously young and of wonderful quality. It has in it a certain elemental quality, which makes one think of woodland things. One is at times surprised, almost startled, by the lovely flood of sound, always under such perfect control.—*Morning News*, Wilmington, Del., Jan. 5th, 1922.

Mme. Baroni's renditions demonstrated to an enthusiastic audience the wondrous flexibility of her voice and her superb technique. Although she held the admiration of her listeners by the beauty and grace of her voice from her first entrance, her closing number, a song cycle, "Dust of Dreams" by David Proctor, was the true vehicle of its clarity, persistent melody and touching sympathy.—*Daily Press*, Utica, N. Y. Jan. 19th, 1922.

A voice of rich tone and quality, at all times under perfect control.—*Post Express*, Rochester, Jan. 24th, 1922.

Alice Baroni is an exceptional artist. Her voice has much warmth and clearness of tone, which, in addition to wonderful control, makes her work especially suited to the concert stage.—*The Tennessean*, Nashville, Tenn., Feb. 24th, 1922.

Mme. Baroni has a magnificent voice, carefully trained, true, musical, and she sings with great ease. Her trilling and rendition of staccato notes were especially fine.—*Arkansas Gazette*, Little Rock, Feb. 28th, 1922.

Alice Baroni has a beautiful voice, clear and strong. She sang a varied programme in a manner that indicated great experience and splendid musicianship.—*Standard-Examiner*, Ogden, Utah, March 30th, 1922.

Alice Baroni, who is gifted with a voice of rare beauty and compass, was heard in a number of really worth while songs.—*The Tribune*, Salt Lake City, April 3rd, 1922.

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work. Those who do this, provided they have sufficient vocal gifts, will find a place in the musical world. For there is always room for those who have something of value to give the public." K. D.

### Namara and Memphis Apollo Club Radio Singers

Marguerite Namara, who was recently soloist on the spring tour of the St. Louis Symphony Orchestra, while in Memphis with that organization sang with the local Apollo Club, composed of twenty-two male voices, for the double musical feature of a radio program of the News Scimitar, broadcasted from Station WPO of the United Equipment Company. In writing about the event one of the Memphis papers describes Namara as having been called the "American girl who is different, for there is something about her voice that defies description."

### Erbland and Tokatyan Appear in Concert

Armen Tokatyan, tenor, and Madgalene Erbland, coloratura soprano, appeared with much success at a concert held in the Metropolitan Auditorium on West Twenty-fourth street on Sunday evening, April 23. Mr. Tokatyan possesses a voice of excellent quality which he used with effectiveness in several groups of songs and two operatic arias. Miss Erbland sang the "Mad Scene" from "Lucia" with Gennaro Mario Curci, whose pupil she is, at the piano, with flute obligato by Pablo Colon. She was well received and as an encore sang "Hark, Hark, the Lark."

### Wager Swayne Pupil in Debut

Wager Swayne, well known teacher and pianist, who has an enviable record of young artists who have been prepared in his studio, returned last fall to Paris where he formerly taught for many years, and resumed his work there. Among his pupils this winter has been Mlle. Zina Bory, whom Mr. Swayne regards as having quite extraordinary talent. Mlle. Bory made her debut in a recital at the Salle des Agriculteurs, Paris, on April 25, and a notice of her concert will appear in these pages as soon as it is received.

### Concert Tour Booking for Helen Bock

Much interest is manifested in the forthcoming tour of the young American pianist, Helen Bock. She already is booked for recitals in New York, Boston, Brooklyn and Philadelphia. Miss Bock also probably will make a short tour through Canada and the Middle West, appearing as soloist with one of the leading symphony orchestras.

### Dr. Wolle Gives Lecture Recital in Detroit

Dr. J. Fred Wolle was scheduled to give a lecture recital at the Teachers' Institute, Detroit, Mich., on Wednesday evening, April 26. Two days later he gave an organ concert in Warren, Pa., under the auspices of the Philomel Piano Club.

## TORONTO ENJOYS THIRD CONCERT OF LONDON STRING QUARTET

Athens Buckley, Toronto Girl, Soloist—Second Annual Concert of Orpheus Society—Last Campbell McInnes Song Recital—Hambourg Society Draws Immense Audience

Toronto, Canada, April 22.—Critical and refined music lovers enjoyed the third appearance of the London String Quartet about four weeks ago, and although Massey Hall is not the best place in the world for such concerts, the playing of this famous organization, being solid and thoroughly well balanced, filled the large auditorium with a wealth of golden tone. Beethoven's quartet in F minor, op. 95, received a superb rendition, and Dvorak's more familiar quartet was played with charming abandon and elegance. The fairy suite, "The Pixy Ring," by Waldo Warner, viola player in the quartet, was a peculiarly fascinating and infectious number.

Athens Buckley, a Toronto girl who has been singing for a couple of years past in the United States, appeared at this concert and her vocal art was much admired. She possesses a soprano voice of fine compass and excellent quality, and her numbers, a Verdi aria and Giordani's "Caro Mio Ben," were given with fine distinction.

### SECOND ANNUAL CONCERT OF ORPHEUS SOCIETY.

The second annual concert of the Orpheus Society, consisting of about 120 voices and conducted by the local singing teacher, Dalton Baker, was a success. A solid mass of tone, with much elasticity as regards shading, created real enthusiasm among the large audience present. The program, an interestingly varied one, from the early madrigal to the modern part song, with some Russian ecclesiastical music, gave ample opportunity for disclosing the qualities spoken of above, and the society may be sincerely congratulated.

Joseph Stopak, violinist from New York, made his first bow to a Toronto audience on this occasion. The impression he made was a favorable one, as his technic seems ample and his tone clean and appealing.

### LAST CAMPBELL MCINNES RECITAL.

The last of the Campbell McInnes song recitals was given in Massey Hall with perhaps greater success than any preceding it. The various numbers, chiefly British folk songs, gave excellent opportunity for the singer to reveal his splendid interpretative gifts and his fine vocal equipment. The audience was large and appreciative.

Winnifred Hicks-Lynne's song recital in the Hart House Theater, showed her to possess many superior qualities as a singer. Her voice is opulent in volume, and she has a vocal apparatus of considerable brilliance. Many charming songs were among her offerings by English, Russian, French and American composers.

### HAMBURG SOCIETY DRAWS IMMENSE AUDIENCE.

The final concert of the Hambourg Society drew an immense audience to Massey Hall when Boris Hambourg

played the lovely Boellman variations with remarkable tenderness and brilliance, having as assistant, Albert Guerrero, at the piano. Hambourg also played the great Tchaikowsky's variations on a Roco theme, with Richard Tattersal at the piano. The concert closed with a performance of Tchaikowsky's piano concerto in B flat minor (first movement), brilliantly played by Albert Guerrero, with Eva Galloway-Farmer at the second piano.

### JESSIE McALPINE WINS SUCCESS.

A capacity audience filled the Jenkins Galleries on the occasion of the piano recital by the brilliantly gifted local pianist, Jessie McAlpine. A program containing Mozart's sonata in A major, Chopin's third ballade (in A flat), Paderewski's brilliant "Cracovienne," Rachmaninoff's "Serenade," John Ireland's "Island Spell," Forsyth's "Enchanting Meadows," Moszkowski's "Spanish Caprice," Liszt's transcription of Wagner's "Isolde's Love Death," and "La Campanella," also by Liszt, gave to the fair pianist abundant opportunity to display her technical mastery, power, lovely phrasing and atmospheric suggestion. Her success was immense. W. O. F.

### Noel Burns Presents Program

Noel Burns, tenor, gave a program of songs on Monday evening, April 17, at the studio of Percy Rector Stephens. This program was one of the series of "rehearsals" that Mr. Stephens' singers are undertaking. Mr. Burns was heard in Old Italian, German, French and English numbers. Of especial interest was the manner in which he sang the aria, "O Souverain," from Massenet's "Le Cid." Mr. Burns' English songs were "In the Woods of Finvara," "Little Mary Cassidy," "Forget-Me-Not" and "The Last Song." Mortimer Browning played an admirable accompaniment.

### May Spring Festival Month for Middleton

May is finding Arthur Middleton, popular baritone, adding to his spring festival record. May 5 he sang at the Greensboro, N. C., Music Festival; May 12 and 13 he is booked for the Mount Vernon, Ia., Music Festival, where he will appear in recital and in Bruch's "Cross of Fire," and May 29 the singer is to take part in Elgar's "Caractacus" at the Evanston, Ill., Festival.

### Huberman Makes Records for Brunswick

A few days ago Bronislaw Huberman, violinist, made some Brunswick records which will be released in the near future. His most recent releases have met with great favor. They are Bazzini's "Rondo des Lutins," bizarre and characteristic of the composer, and Brahms' forceful "Hungarian Dance No. 1."

### Easton for Springfield Music Festival

In addition to appearing at the Syracuse (N. Y.) and Ann Arbor (Mich.) music festivals, Florence Easton has been engaged to sing "Faust" in English at the Springfield (Mass.) Music Festival on May 12.

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## EASTERN MUSIC SUPERVISORS' FIFTH ANNUAL CONVENTION

James D. Price, of Hartford, Elected President—Convention Votes to Affiliate with National Music Supervisors' Conference

Springfield, Mass., May 1.—The fifth annual session of the Eastern Music Supervisors' Conference was held here April 24-28. While the actual attendance was not as large as when the conventions were held in New York and Boston, it was the most enthusiastic meeting of the five. From the opening organ recital, which was held in the Municipal Auditorium at 10:30 A. M. on April 24, until the close of the concert on Friday night, April 28, the convention just bubbled over with good music and enthusiasm. A very elaborate program was prepared by Harry E. Whittemore, president of the Conference, and John F. Ahern, Director of Music in Springfield, Mass.

The most important item of the entire convention was the unanimous desire on the part of all present to affiliate with the National Music Supervisors' Conference. During the meeting on Wednesday afternoon, Prof. Karl W. Gehrken, of Oberlin College, addressed the convention on the very important subject: "Is Music Teaching Fulfilling Its Function." Mr. Gehrken is president-elect of the National Music Supervisors' Conference. Before his address he told the supervisors of the fine work which the National Conference is doing, and of the desire to have every supervisor in the United States affiliated with this great big national movement. He explained how, following the national meeting in Nashville, a group of supervisors from the Southern States met in session and made the preliminary arrangements to form a Southern Conference, provided this Southern Conference would be considered as a branch of the National. He further explained that this movement received the full approval of the National Directors, and expressed the hope that those in authority of the Eastern Conference would organize a similar movement, so that every sectional supervisors' conference in the country would be part of the great national movement. His appeal was evidently received enthusiastically, because a business meeting was immediately called and Ralph Baldwin of Hartford, Conn., proposed the motion to have the chair appoint a committee to investigate ways and means of taking up this matter with the directors of the National Conference. The motion was seconded by George H. Gartlan, Director of Music in New York City. The motion was unanimously received by the convention delegates.

The special demonstrations of work in the schools of Springfield and in suburban towns were very well managed, and in practically every instance received the approbation of the visitors.

### CHORUS.

The chorus which gave the concert in the Municipal Auditorium on Friday night was made up of over 200 supervisors of music, and conducted by George H. Gartlan, Director of Music in the Public Schools of New York City. This concert was accomplished with only three rehearsals, and was voted by the critics to be one of the best concerts ever given at a supervisors' convention. John F. O'Shea, Director of Music in Boston, Mass., acted as organist and accompanist at the concert.

### PROGRAM.

#### MONDAY, APRIL 24.

Following the organ recital by Dorothy Mulroney, official organist of the Springfield School Department, a short business session was held, during which the nominating committee and other important committees were appointed. The afternoon was given over to the visiting of the elementary and junior high schools of Springfield.

#### TUESDAY, APRIL 25.

The session was opened with an organ recital by Arthur F. Turner, Municipal Organist of the City of Springfield. At 9:30 A. M. the conference was officially opened with the singing of "The Star Spangled Banner," conducted by Charles Rice of Worcester. Addresses of welcome were then given by the Hon. Edward F. Leonard, Mayor of Springfield, and Dr. Charles H. Van Sickle, Superintendent of Schools. The address of welcome to the supervisors was given by John F. Ahern, and the response by Harry E. Whittemore, president of the Conference. In the course of his address, Mr. Whittemore discussed the subject of the music supervisor as a business man. Following the formal speeches Russel Carter, music specialist, New York State Board of Regents, discussed the standardized course of study in music. This document was prepared by the Educational Council of the National Music Supervisors' Conference.

Apparently Mr. Carter did not approve of the course, stating that the emphasis was placed on the entertainment of the pupils, rather than on constructive education. He explained that the eastern and western ideas as to school music instruction did not mix. He took up in detail the proposed national course, which he declared was not definite enough on the educational side. However, he came to the conclusion that the pedagogy behind this course was fundamentally correct. It was the general opinion of the convention as a whole, however, that the standardized course of study was not only progressive, but represented the best opinion of the country.

Following Mr. Carter's address, G. Chadwick Stock, of New Haven, discussed voice training in the public schools. He spoke of the desire on the part of supervisors to discourage loud and boisterous singing, and further stated that it was a mistake to burden or confuse children with instructions or suggestions about intercostal breathing, and that the child should be given several measures of tones to be sung on a single breath. If the above is accomplished without any specific direction without breathing, he will



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naturally take the necessary breath to carry the exercise through. As to the adolescent or changing voice, Mr. Stock stated that the tones sung in the new, heavier quality should be limited to those who sing easily without forcing the new voice either up or down. Mr. Stock urged two principles in voice training: first, that voices should never be strained or over-taxed and second, that a light musical tone should always be used. Following this discussion Claude E. Saunier of Boston discussed the subject of moving picture music in education. He stated that motion picture music was in the formative stage. He pointed out how important music is in representing a definite tone picture. From this point he proceeded to show the synchronization of the motion picture with appropriate music. The conference session was devoted to an open parliament on "Standardized Operations in School Music." Elbridge S. Pitcher of Auburn, Me., acted as chairman. The following subjects were discussed: "Practical Voice Work," George J. Abbott, Schenectady, N. Y.; "How to Secure Co-operation from the Grade Teacher," Beryl Harrington, Burlington, Vt.; "Getting Results in an Ungraded School," Evelyn C. Perry, Buzzards Bay, Mass.; "Going into High," in the Junior High School, Robert Howard, Passaic, N. J.; "Speeding up the High School," Arthur F. A. Witte, Yonkers, N.Y. In the evening a reception and dance was held at the Hotel Kimball.

#### WEDNESDAY, APRIL 26.

The session was opened at 9 A. M. with an organ recital by John A. O'Shea, Director of Music in the schools of Boston. Mr. O'Shea is one of the well known organists of New England, and his performance was received with great enthusiasm. Prof. Charles H. Farnsworth, of Teachers' College, New York City, read a very interesting paper on the "Project Method as Applied to Music Teaching."

Prof. Farnsworth is one of the best informed authorities on public school music, and as is always the case when he addresses an audience, created a fine impression and left the supervisors with renewed inspiration and enthusiasm for their work.

During the annual business meeting the following officers were unanimously elected: president, James D. Price, Hartford, Conn.; first vice-president, Arthur F. A. Witte, Yonkers, N. Y.; second vice president, Laura Bryant, Ithaca, N. Y.; secretary, Mary Nugent, Pittsfield, Mass.; treasurer, George Abbott, Schenectady, N. Y.

The afternoon session was opened with an organ recital given by William C. Hammond, professor of music in Mt. Holyoke College. Prof. Gehrken then read his paper on "Is Music Teaching Fulfilling Its Function in the Public Schools." (This paper will be printed in the MUSICAL COURIER at some future date.) The rehearsal for the supervisors' concert was then held, under the direction of Mr. Gartlan. At 6 P. M. school, state and college gathering took place. At 8 P. M., in the Municipal Auditorium, a concert was given by the high school orchestra, under the direction of John F. Ahern, assisted by Mary D. Runney, and Edna Marion King, assistant supervisors in Springfield. The work showed the progress of music in the public schools of Springfield, and was received with enthusiasm by the audience.

#### THURSDAY, APRIL 27.

The morning session was given over to visitation of schools in the nearby cities. The places visited were as follows: Longmeadow, Chicopee, West Springfield, Westfield, Holyoke and Northampton.

In the afternoon, in the auditorium of the High School of Commerce, a concert was given by the Greenfield School Band, under the direction of Mark A. Davis. Dr. Rush Rhees, president of Rochester University, discussed in detail the Eastman School of Music. Franklin Dunham presented a paper on putting music appreciation in the curriculum. This was followed by the final test of the Springfield Music Memory Contest, under the direction of Mr. Ahern.

At 4 p. m. the Hartford High School orchestra, under the direction of James D. Price, gave a remarkable concert. This orchestra is rated as one of the best high school orchestras in the country, and the playing gave every evidence of superior training in ensemble work. It made a definite impression upon the supervisors.

The annual banquet was held in the Hotel Kimball at 7 P. M., and the speakers were Nixon Waterman and Marcus White, Principal of the New Britain Normal School. A musical program was provided through the courtesy of the Tuesday Morning Music Club, and a ladies' quartet from the supervisors' class of Lowell, Mass., State Normal School. E. R. Hawley, of Westfield, was toastmaster.

#### FRIDAY, APRIL 28.

The morning was devoted to the visitation of schools in Springfield, Mass. The afternoon session was an open parliament, "Accessories to Public School Music," James D. Price, of Hartford, chairman. The following papers were read and discussed: "Instrumental Classes: Their Organization and Maintenance," Ralph M. Burnet, Webster, Mass.; "Some Practical Suggestions for Getting Real Music Appreciation," Nan R. Dorman, Chelsea, Mass.; "The Ideal Recitation," Laura Bryant, Ithaca, New York; "Music Appreciation in the High School," Mary L. Regal, Springfield, Mass. Miss Regal is the pioneer of this work in the country. This course was inaugurated in the Springfield High School in 1895.

In the evening the concert was given by the supervisors' chorus. Following is the program;

"Gallia" (This cantata is sung in memory of all the members of the Eastern Music Supervisors' Conference who have passed from our ranks during the year.)

Mrs. Harriet Heath Adams, soprano.  
"May the Maiden," ballet music from "Faust"..... Mascagni  
Easter Chorus, "Cavalleria".....  
Alwyn Bach, baritone; Edith Macalpine, soprano.  
"The New Earth"..... Hadley  
Antha Root, soprano; Maybelle Gray, alto; J. Frank Tucker, tenor, and John F. Ahern, baritone.

The convention was brought to a successful close by a social gathering at the Hotel Springfield. The Eastern Conference is doing wonderfully progressive work for the benefit of school music, and the proposed affiliation with the National Conference will be watched with considerable interest. Sectional conferences of music supervisors are absolutely necessary, and it is important that all these activities be co-ordinated with the big national movement which has now grown to such tremendous proportions that in a few years may become almost unwieldy. The MUSICAL COURIER wishes the Southern group, the Eastern group, and the recently proposed Western group, every success in the growth of their fine work. G.

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## SUMMER SESSION

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**Petersburg, Va., Music Club Active**

Petersburg, Va., April 29.—The new Petersburg Music Club, formed about six months ago, now has a membership of over 200 and is still growing. The unusual feature of this club is the broad platform upon which it is based and the real purpose of benefit to the community for which it has been formed. In the first place, there is no requirement for membership other than an interest in music and the payment of the dues. The club is encouraging everyone to join who can assist in any musical way in the club programs, and to this end a fine educational program has been arranged. Great stress is being laid upon the encouragement of a fraternal spirit among the musicians of the city and already much has been done along this line. A special choir has been rehearsing for many weeks under the direction of Paul Saunier, organist and director at the Washington Street M. E. Church, and this choir is composed solely of the paid soloists at the various Petersburg churches who come together every week after the Sunday evening services. This chorus assists at the music club meetings with soloists from other cities and the programs are of a high order. Another important feature of the club is a large library of choir music which is available for the club members and contains about 250 different anthems, with from five to fifty copies each. This is

an exchange library, which has been contributed by the various churches in the city which have large music libraries and is of special benefit to those smaller churches which have little or no music. The club has engaged the services of a regular librarian and assistant to the secretary and keeps the club headquarters and library open for three hours every day. Through the kindness of one of the local piano dealers, a fine hall with a capacity of 500 seats has been turned over to the club for its headquarters, and in this hall the club library is kept and the club meetings and concerts are held. A reading room has also been established here, where musical periodicals are at hand and where the committee meetings and educational classes are held. A part of the educational program of the club is the establishing of a free course in sight singing, which is offered to any Music Club member. Lecture courses are also announced in harmony and theory and the enrollment for these is also heavy. The membership of the club takes in people from all sections of the city and also from the outlying counties where the advantages of the club have been recognized quickly. Prospective members are not required to perform or to promise to perform, and this fact, together with the many real advantages and attractions which the club offers, has done much to get the support of the public behind the enterprise.

P. S.

**Hurlbut Pupil Reengaged**

Gertrude Early, coloratura soprano and pupil of Harold Hurlbut, sang in recital before the Good Citizenship League of Flushing on April 7. So favorable was the impression made by the young artist that she was re-engaged for the next musicale afternoon of the league to replace the singer engaged for that occasion, who was suddenly taken ill. Miss Early sang a group of French songs with excellent diction and finished vocalism, following these with the "Ballatella" from "I Pagliacci," which she delivered with great brilliancy and exquisite tone quality. Other songs in French and English completed a well rounded program.

**Dates for Haywood Pupils**

Weston Morrell, tenor, participated in a concert given by the Trenton Symphony Orchestra at the Crescent Temple, Trenton, N. J., on March 13. Margaret Summerhays, soprano, was presented in a program of French, Italian and English songs at a tea musicale given by Mr. and Mrs. Haywood at their home on April 9. J. Uly Woodside, baritone, gave a recital of songs on Monday evening, April 10, for the Haywood vocal classes. The theme for Mr. Haywood's lecture on Monday afternoon, April 10, was entitled "How to Study."

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### New Quartet of Victor Artists Formed

A newly formed and distinguished quartet of singers is being launched by the Wolfsohn Musical Bureau. It is composed of the following well known artists, who are likewise famous to Victor owners: Olive Kline, soprano; Elsie Baker, contralto; Lambert Murphy, tenor, and Royal Dadmun, baritone.

Owing to their great popularity with Victor patrons, it has been decided, with the cordial assent of the Victor Talking Machine Company, that the quartet shall take the name of "Quartet of Victor Artists." Their programs, which will consist of varied vocal combinations, as duets, trios and quartets, will be planned so as to give their audiences the best and most popular selections from opera and oratorio, as well as the beautiful duets and combinations for three and four voices of such composers as Mendelssohn, Brahms, Nevin, etc.

Miss Kline has sung with the Boston and Chicago symphony orchestras, at the Ann Arbor, Oberlin, Worcester, Buffalo and St. Louis music festivals, and is well known everywhere to concert goers. Miss Baker has toured the entire country with her own organization and needs no introduction to the large audiences in the many important centers she has visited. Mr. Murphy's New York recitals are always looked forward to by his large following and he has sung with the New York, Boston, Chicago and Philadelphia Symphony Orchestras, as well as having been en-

gaged as soloist at numerous festivals. Mr. Dadmun, likewise, is assured of a hearty welcome at his recitals and has just been singled out for particular mention by Deems Taylor of the New York World for his singing of the baritone solo parts of the Beethoven ninth symphony, recently given under Mengelberg.

### Novaes to Play Here Next Season

It was a year ago this summer that Guiomar Novaes sailed from New York for her far-away home in Brazil. The season 1922-23, however, will see her return to concert halls here. And the question uppermost in the minds of all who look forward to the return of the little "Paderewska of the Pampas," as James G. Hunker characterized her, is "What has the year wrought in the further development of her artistic powers?"

Year by year since her phenomenal success at her debut in 1916, Mlle. Novaes has proceeded on an upward path, her fame casting its shadow before her as she made her triumphant progress over the country.

Present reports from Brazil show unbounded enthusiasm in the recent concerts which Mlle. Novaes has given. It would seem that technically she has developed a power of finger, wrist and arm which stops at nothing, and supplementing this, her readings continue to reveal the same mental balance and depth of insight which were always so remarkable in her playing.

New York will be the first to hear Mlle. Novaes upon her return, after which she will make her first transcontinental tour, arriving on the Pacific Coast in April.

### Karle Pleases Meadville

The following letter has just been received by Milton Diamond, head of the International Concert Direction, Inc., from James A. Bortz, concert manager of Pittsburgh, Pa.: "Your wonderful tenor, Theo Karle, sang superbly at Alleghany College, Meadville, last Friday evening. His beautiful voice still rings in my ears and I hope it leaves its thrill there long. If there is a more beautiful tenor in America I must confess I do not know it. Please accept my sincere thanks and the thanks of the faculty of my Alma Mater for making it possible for us to have Theo Karle end the college concerts. Hoping to have him for many other concerts under my direction, I am, yours very cordially, (Signed) JAMES A. BORTZ."

### Mae D. Miller Presents Mertz in Recital

Mae D. Miller presented Dorothy K. Mertz, soprano, in recital at her Carnegie Hall studio on the afternoon of April 23. The young singer's program was an interesting one and included operatic arias as well as songs. Miss Mertz is soprano soloist at Holy Trinity Lutheran Church, Catsauqua and was awarded high musical honors at Columbia University last year. She was assisted at this recital by Russell Van Winkle, baritone, who was heard in an aria from "Faust" and songs by O'Hara and Kramer. Gladys Brady furnished the accompaniments. There was an attendance of about sixty, and tea and a reception followed the music.

### Grace Kerns Busy During May

After her last of April appearances in the maritime provinces, Grace Kerns sang at Lynn, Mass., on May 2. Thursday, May 4, she appeared in Danbury, Conn., and she sang Haydn's "Creation" with the Port Chester, N. Y., Choral Society on May 9. The soprano will give a recital on Staten Island May 19 and appear at the Keene, N. H., Musical Festival on May 26, thus rounding out one of the busiest seasons of her career.

### Southland Singers' Oriole Luncheon

A brilliant and enjoyable luncheon was held by the Southland Singers, Emma A. Dambmann, president, at the Hotel Astor, April 22, about two hundred members and guests being present. The decorative scheme was attractively carried out in the organization's colors, black and yellow, with yellow jonquils and marigolds in abundance. The yellow place cards bore on the outside the Southland Singers' clever pin design. Across the president's guest table of eighteen was the name, Southland Singers, in large gold letters on black velvet. Favors consisted of orioles and individual boxes of candy.

The musical program was given by the professional active members. Paul Gundlach, composer-pianist, is always enjoyed, as is Isabel Longbotham, soprano, both of whose solos were appreciated. Emiline Bosse also sang delightfully. Marion Ross, a very gifted young soprano, sang several of Paul Gundlach's songs, accompanied by the composer, "Content" and "Water Lily" being particularly attractive and well rendered. Viola Bryan and Katherine Face, who made their first appearance on this occasion, revealed lovely voices of much promise, which will be heard often at the Southland Singers' musicales next season. The accompanists were Lucille Blabe, whose playing is much admired, Jacqueline de Moor and Doris H. Allbee. Miss de Moor, although only sixteen years old, is a proficient pianist and is the Southland Singers' accompanist. A delightful surprise was the appearance of Rosemary Pfaff, who gave excellent renditions of two opera arias and shorter numbers, revealing again her remarkable voice. She was accompanied by Edna Horton. At the close of the program came another surprise: Mme. Dambmann, at the urgent request of her friends, sang very beautifully for them, it being the first time they have had the pleasure of hearing her this spring.

The president, Mme. Dambmann, introduced her guests, among whom were her husband, Herman G. Friedmann; Inez Wolff, formerly with the San Carlo Opera Company; Mrs. F. G. Hill, professional organist of the Church of Our Redeemer, Freeport, L. I.; Leroy Tebbis, Southland Singers' conductor; Cecelia Pohle and Mrs. Charles F. Bliss, the first charter members of this organization (and in recognition of their kind co-operative work a Southland Singers' pin was presented to them); Dr. Charles E. Teets, the well known physician; Mr. and Mrs. H. Palen; Mrs. John Jung (associate member); Mrs. Julian Edwards and Mrs. E. Pohlman, faithful members.

Under a huge bouquet of spring flowers were hidden a number of gifts, which Mme. Dambmann, with her usual thoughtfulness and with appropriate remarks of appreciation, presented to members who had co-operated and done excellent work for the success of the organization. Those specially remembered in this manner were Mrs. Arthur T. Friedmann (vice-president), Mina Spaulding (secretary), Mrs. Herman C. Zaun (treasurer), Leroy Tebbis (conductor), Mrs. L. A. Chamberlin (recording secretary), Mrs. Granville G. Yeaton (press committee), Helene Eagan (music librarian), Ethel Laux and Helen Whitney (registrars), Jacqueline de Moor and Lucille Blabe (accompanists), Mrs. Parker Lewis, Mrs. J. Schott, Marion Ross and Ida Bieling (president's aides), Margaret Ferries, Marie Kister and Emma L. Wangeman. Mrs. E. A. Riesenberger and Marion Ross also received beautiful necklaces for bringing in many new members. Viola Bryan, Sara Day, Helen Day, Madeleine Hulsizer, Edna Musa, Marie D. Rabell, Augusta Riesenberger, Helene Eagan, Marie Lake, Leona Marzahl, Mrs. Edward A. Riesenberger and Mrs. Angele Wolf received recognition for their work on the souvenir program.

Mme. Dambmann founded this organization and has worked devotedly for its success. Mrs. Herman Zaun, a charter member, presented the president with a gift from the members, expressing their love and appreciation. It was a gold purse, containing a sum of money in gold, accompanied by a bluebird to bring continued health, happiness and success. Mme. Dambmann, in expressing her gratitude, said it would be partly used to buy some new rambling rose bushes for her Shelter Harbor (R. I.) bungalow.

Dancing followed with music played by the Washington "Jazz" Band. It brought the Southland Singers' season to a happy close.

### Irene Miller Gives Recital

At the American Institute of Applied Music, April 29, Irene Miller, advanced piano pupil of Kate S. Chittenden, dean of the Institute, gave a program of four groups. Some idea may be gained of her technic and ability by a glance at her program:

Toccata, adagio and fugue, G major.....Bach  
Intermezzo, op. 116, No. 4.....Brahms  
Scherzo, op. 4.....Brahms  
Fleisches près de Carante.....Rhene-Baton  
Lotus Land.....Cyril Scott  
Seguidilla.....Albeniz  
Sonata, op. 57 (Appassionata).....Beethoven  
Nocturne in D flat.....Chopin  
Concert Arabesques on "The Beautiful Blue Danube Waltzes".....Schulz-Evler

### New Maier-Pattison Dates

Guy Maier and Lee Pattison will make their first appearance at the University of Kansas, Lawrence, during the first week in December. They have also been engaged for a recital at the Iowa State Teachers' College at Cedar Falls, Ia., on December 15, and for one in Kathryn Pickard's course to be given in the ballroom of the Hotel Statler, Cleveland, on December 18.

### Salmond to Open Tour in Pittsfield

Felix Salmond, the distinguished English cellist, has been engaged as soloist with the New York Symphony Orchestra by Walter Damrosch for a pair of concerts on November 25 and 26. Mr. Salmond will open his first American concert tour next autumn with an engagement at the Pittsfield Festival.

### Macmillen in Joint Recital with Dux

Francis Macmillen played in recital with Claire Dux at Trenton, N. J., on May 1. His program consisted of selections by Macmillen, Sarasate, Arensky, Wieniawski, MacDowell and Lalo's "Symphony Espagnole."

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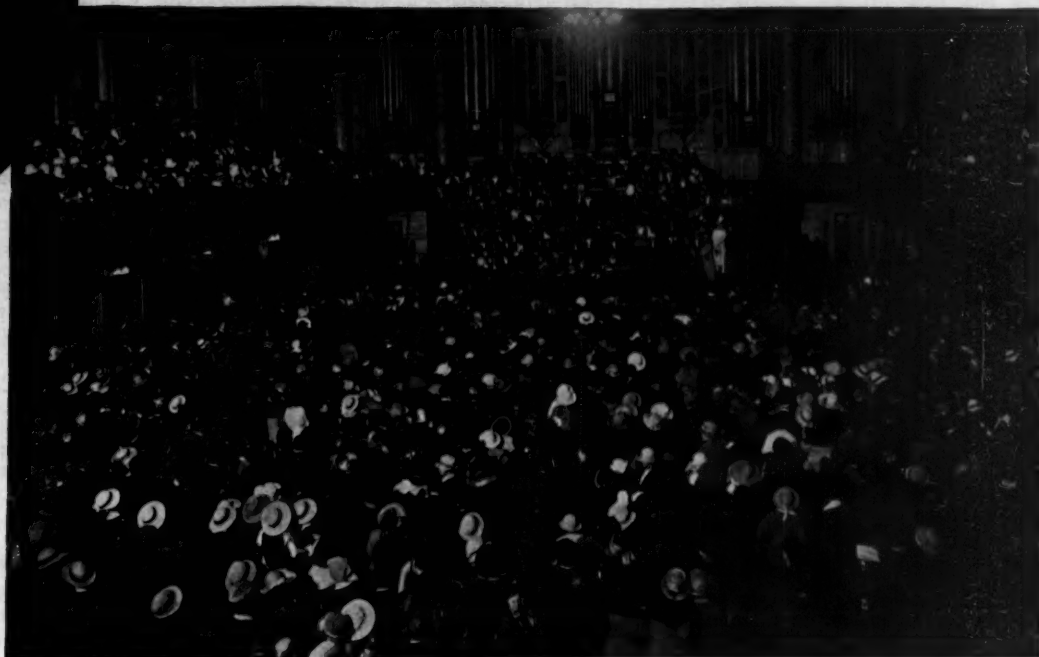




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WHAT KREISLER IS TO THE VIOLIN LEVITZKI IS TO THE PIANO.—*Sydney Bystander*.

THE MOST COMPELLING MUSICAL FORCE THAT HAS EVER VISITED AUSTRALIA.—*Sydney Sunday Times*.

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IS CERTAINLY ONE OF THE SELECT BAND OF PHENOMENAL PIANISTS.—*Melbourne Age*.

HE HAS THEM ALL LASHED TO THE MAST.—*New York Times*.

HE STANDS IN THE FIRST RANK WITH FEW EQUALS AND NO SUPERIORS.—*Philadelphia Enquirer*.

THERE IS NO BETTER PLAYER OF CHOPIN BEFORE THE PUBLIC TODAY.—*Chicago Herald-Examiner*.

ONE OF THE GREAT PIANISTS OF THE PRESENT CENTURY.—*Toronto Mail and Empire*.

DISPLAYS THE MAJESTIC AUTHORITY OF PADEREWSKI AND THE EPIC THUNDER OF HOFMANN.—*Albany Knickerbocker Press*.

Mr. Levitzki will not play oftener than fifty times during the coming season. He is already engaged by the following orchestras: New York Symphony (5 concerts), Minneapolis Symphony, Chicago Symphony and Cleveland Orchestra.

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Weekly Review of the World's Music

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## THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, MAY 11, 1922 No. 2196

Rumor says there are soon to be some interesting changes in the management of some of the symphony orchestras in the East.

Latest MUSICAL COURIER prediction: Mary Garden will sing with the Chicago Opera the first three and last two weeks of its coming season in the home city. By the way, Miss Garden returned unexpectedly to Chicago, leaving New York Tuesday afternoon on the Century. What's in the wind?

Le Menestrel, Paris, sometimes knows more about America than we do here. For instance, its correspondent in Holland says that there is a chance next season of Mengelberg not only directing a series of concerts in New York, but also in Boston. Upon this statement one can only make the conventional comment: Is that so?

Says H. T. P. of the Boston Transcript: "It would be a becoming courtesy on the part of the trustees of the Boston Symphony Orchestra to invite Bruno Walter to Boston also. He could hardly be less interesting than—as conductor—was the visiting d'Indy of last winter." This is what is known colloquially as a "left handed compliment."

What is this one hears about South America having been especially affected by hard times? The opera subscriptions at Buenos Aires would hardly indicate it. Within fourteen days after the subscription for the Teatro Colon was open, more than a million dollars in actual money had come in the box office, breaking all previous records for advance subscriptions.

Among the suggestions of Alice Young, an American girl who won the prize in the recent newspaper competition, "How to Brighten London," was the following: "Hotels allowed popular entertainment and dancing at meals. Light wines to be sold at all hours. . . . Lots of music and entertainment of all kinds." In America they have already taken away our wines and are getting ready to abolish our music and dancing. Page Miss Young!

It will not even be quiet in Heaven according to Sir A. Conan Doyle, who told a reporter that some mediums have seen unusual things on the spirit planes. According to them there are fountains with seven jets of filmy water, each set in a different one of the seven spectral colors and each sounding one of the seven notes of the musical scale. (It sounds like "As I was going to St. Ives, I met a man with seven wives," etc.). At least let us hope that all seven tones do not sound together at once; also that

the first and the last never happen to play a duet without the others, for, modern as our ears have become, they still quail at the sound of a naked major seventh.

"Chicago Civic Opera Association" is a cumbersome name, almost as bad as the S. P. C. A. Our guess is that it will soon be changed for something more concise. Why not just Chicago Opera?

Ignaz Friedman, pianist, sent greetings to the MUSICAL COURIER from Mexico, where he recently gave a series of three concerts. Friedman is an even greater favorite in Mexico and South America than here, which is saying a good deal. Evidently the Mexicans are very fond of Chopin. The first program included a group of his shorter works, the second began with the sonata, op. 57, and the third one was devoted entirely to his compositions.

Good news from Europe is the announcement that Baroness von Hesse-Wartegg, formerly Minnie Hauk, a famous American opera singer in her day, who recently underwent an operation for cataract at the American Hospital in Paris, is on the road to recovery, the operation proving a complete success. Her eyesight had been failing for seven years past and she was nearly blind previous to the operation. Baroness von Hesse-Wartegg's home is in the famous Villa Wahnfried near Zurich, once the home of Richard Wagner. About two years ago a considerable sum was raised by her American friends to relieve the financial distress she was in at the time.

Statistics compiled by the St. Louis Civic Music Association tend to show that the sum of \$15,845,189 is the outlay for music in that city in a single year. The largest item by far is for the purchase of musical instruments, records, etc.—\$10,500,000. Next in order comes music study, teachers' fees, etc.—\$2,100,000; and then salaries paid to members of the Musicians' Union—\$1,500,000. Advertising mounts up to \$683,274, and there are smaller amounts given for symphony orchestra, recitals, opera, choral clubs, organists and choir singers, municipal theaters, music in schools, musical shows in the theaters, park concerts, concert hall rental, and last of all as well as least of all, the music department of the public library—\$1,000. If St. Louis, with 773,000 inhabitants, spends all this money for music, how much does the whole United States spend? Some sum!

Last Thursday evening at the grand Russian benefit performance at the Metropolitan, Anna Pavlova closed a notable season of twenty-eight weeks in America. In the program there was a note in which Mme. Pavlova expressed "her appreciation of the generous hospitality of the American people" during the season which has just ended. Next year Manager Hurok is going to send her all the way to China, where she will have her first tour in that country, Japan and the Philippine Islands, and when she has finished that she will have presented her art in practically every section of the civilized world. During the season 1923-24 the same management will bring her back here again and she will be heartily welcomed. It is a trite thing to say that there is only one Pavlova, but that, in itself, implies a great deal indeed. In her special branch of dancing art she is as unique as Enrico Caruso was among singers.

From London comes the news that, in pursuance of its announced policy, which includes the encouragement of native art, the British National Opera Company (successor to the Beecham Company), which is just starting its first London season at Covent Garden, is co-operating with the principal musical colleges to give British composers a fair hearing, and provide them with an opportunity to study the technic of operatic stagecraft at first hand. The directors have sent out invitations to all the reasonably qualified British composers of whom they know, inviting an expression of their wishes. In other words, the management will not sit down and wait indefinitely for the operatic Messiah, but is going out to find the aspirants to the honor. Of course, a "British National" opera company could hardly do otherwise than take an aggressive interest in native music, while a "Metropolitan" opera needs only to satisfy its stock and box holders. Still, all quasi-public institutions acquire certain moral obligations with the years, and the "Met" is certainly a quasi-public institution by now. It can no better

afford—in the long run—to ignore native art than the Metropolitan Museum of Art. What if the Museum had bought only seven American pictures in fifteen years?

Over in England a prominent movie producer is working on the problem of combining music with the film, the idea being to produce original films built up on original music scores as well as on the scores of existing operas. In other words, the film is to be built on the music and not the music on the film. No less prominent a composer than Josef Holbrooke has been consulted as to the musical end, and others of equal prominence in the literary world are working toward the development of the stories.

## ONE MILLION ONE DOLLARS

In their new offices at the Congress Hotel, Chicago, the Opera in Our Language Foundation and the David Bispham Memorial Fund, headed by Mrs. Rockefeller McCormack, have started their active campaign for one million one dollar subscriptions towards building an American opera house in Chicago for the production of the standard operas in English and operas by American composers should worthy operas be forthcoming. A number of American operas have already been recommended for performances, and Charles Henry Meltzer is actively engaged making translations of the works of the standard repertory.

The first dollar was received from Arthur Hartman with the message: "For an American opera house: May God's blessing rest on this enterprise." The second dollar came from Florence Macbeth with this message: "David Bispham I counted as one of my good friends and I am with you heart and soul in your efforts to secure opera in our language. May the movement meet with the success which it so richly deserves." Ernest Carter sent five dollars for "Myself, my wife and three children." Ralph Lyford, whose opera is one of those to be performed this year, writes: "If your plans are realized we will hope to have a sister enterprise already on its legs to collaborate with you." Arthur Nevin sent five dollars, and so they come.

Although headquarters are in Chicago this is a national enterprise. None of the composers whose works have been selected for performance this season are residents of Chicago. Send your dollar!

## METROPOLITAN PLANS

Mr. Gatti-Casazza's annual spring statement is out and follows pretty closely along the lines predicted for it. All the novelties and revivals had been foreseen except the new Italian work, "Anima Allegra," by Vittadini, in which Lucrezia Bori is expected to have the lead. There are to be three German operas, of which "Tannhäuser" is the only Wagner revival, although "Siegfried" had been looked for and "Die Meistersinger" was a possibility. Her part in Schilling's opera, "Mona Lisa," is reputed to be the best role of Frau Kemp, one of the German newcomers, so this opera is to be given though it was first thought of for 1923-24. Of the revivals, "Romeo et Juliette" will probably go to Mme. Galli-Curci, very likely with Gigli. "Thais" is being groomed as the money-getter to succeed last season's so popular "Tosca." Mme. Jeritza will be the painted lady of Alexandria and her two other new roles are expected to be Octavian in "Der Rosenkavalier" and Elizabeth in "Tannhäuser." "L'Africaine" will probably call for Gigli, and in "William Tell" Martinelli will have an opportunity to show off his high D. Florence Easton has at last impressed upon the management what a valuable artist she is; unless plans are changed she will inherit Carmen and Butterfly from the Farrar repertory and also be the Hofmarschallin in "Der Rosenkavalier."

Of particular interest is the fact that, outside of the German contingent which had to be brought over for the extension of the repertory, Mr. Gatti-Casazza took for leading roles three Americans and only two foreigners. The former are Queena Mario, Edward Johnson and Edmund Burke; the latter, Ina Borskaya, a Russian, and Giacomo Lauri-Volpi, a young Italian tenor.

Doubtless there will be a continuance of the same policy in regard to richness of scenery, costuming, etc., which has, on the whole, characterized the Metropolitan of late years. As regards the repertory, the list looks hardly as interesting as that presented during the 1921-22 season. It is a bit surprising that, after the success of "Cosi fan tutte," no other Mozart revival is scheduled for the next season. But then, if the truth be known, "Cosi fan tutte" was not such a success—for the box office.



## VARIATIONETTES

By the Editor-in-Chief

An epochal piece of musical news is in the New York Sun of April 29, under the title of "Village Jointery's Cat Runs Scale on Piano":

A Greenwich Village jointery, which furnishes canned atmosphere to uptown tourists, recently discovered a genuine Bohemian attraction in the person of the kitchen cat.

The proprietor experienced great annoyance from time to time when Tommy escaped from the kitchen and dashed into the customers' quarters, where he delighted in running along the keyboard of the piano. During one of these escapades the patrons insisted that Tommy be left alone, and then it dawned upon the owner that here was a commercial acquisition.

Tommy is now called Beethoven and sports a bicolored ribbon designed with black musical notes. Once or twice a night Beethoven can be coaxed to "run the scales," but he appears to be more temperamental in his new-found freedom than he was under restraint.

We reflect sadly that there is nothing new, in the Sun, or under the sun. Long, long ago, a gentleman named Scarlatti had a cat which walked over his keyboard while he was at dinner, and the tones the feline sounded were used by its owner as the theme for a piece which he called "The Cat Fugue." And a good piece it is, too; so good that for about 150 years pianists have been putting it on their concert programs.

"Don't start anything you can't finish" is a good motto, but it didn't deter us from beginning Rosenthal's "Variations" and the Henselt-Godowsky "If I Were a Bird," even though we stuck in the middle of both pieces.

Don Marquis, the humorist, is in his best humor when he writes things like this:

In Chicago, we are informed, there is a blind girl who smells colors and sees with her fingers. We haven't gone beyond the headlines in the case and do not know just how she does it. But it would be interesting if she were to marry a deaf man who tastes sounds and hears lights and shadows with his toes. The child of this talented couple would be the critic born to understand some of the Modern Movements in Art.

During the recent Pacific Coast tour of the Chicago Opera, one of the Far Western papers remarked breezily: "There are no flies on Mary Garden." Certainly not—while she is weaving and waving her spells in opera. When we watched her vamping Jochanaan in "Salome" we felt like changing the title of that work to "Arms and the Man."

Many vocalists who close their eye when they sing would do better to close their mouths.

Near the New York end of the Brooklyn Bridge is a sign, "Clementi, Stables." Gradus ad Parnasus?

No, Mavourneen, Horatio Parker's work is not called "Morvich and the Grail," but "Morven and the Grail."

The attached letter tells its own story very eloquently and we submit it to the sympathies of the readers of this paper:

STATE OF NEW YORK  
GREAT MEADOW PRISON

Comstock, N. Y., May 2, 1922.

To the Musical Courier:

Through the kindness of our warden, Hon. William Hunt, we, the inmates of this prison, have been permitted to organize a band in order to further the interest in music among ourselves. A band or any other musical body cannot be brought about without the necessary equipment; that means instruments. As we have no funds and as there is no appropriation for the purchase of such instruments, if a band is to be materialized within this prison, then we must depend on those on the outside who might be in sympathy with our cause and therefore willing to help us—to give us their co-operation to fulfill our ambition.

We have here some very willing music pupils; there also are here many accomplished musicians; we have here a good band leader and the desire, the will power and the energy are here, but you realize that this alone will not organize a band. According to the estimates that we have before us and according to the deductions that we probably will get from the instrument manufacturers, it will cost about five hundred dollars (\$500.00) to get the complete set of instruments that we will need. We are, therefore, writing to you to ask you to be so kind and consider our request and help us achieve our aim. You are a lover of music; you have done and are daily doing something for the furthering of music in America; you are looking for chances to bring music into closer touch with the average man. Here's your chance; here is a field that is almost unexplored. Every little mite will

help and will make it possible for us to forget the grimness of our environment to the sweet strains of music.

May we expect you to respond to this appeal as generously and as sincerely as we feel it deserves? Our cause is a worthy one; won't you, when judging its merits, take that into consideration, and let your conscience guide your final decision?

With best wishes and much sincere gratitude herewith expressed in advance.

Sincerely yours,  
GEORGE GUYETTE.

"Where on earth or Godville did the altogether innocent Siegfried learn enough to kiss Brünnhilde when he sees that sleeping lady on the rock?" queries Albert Thornberg; "and what did the equally artless Brünnhilde think about the salute from the gentleman to whom she hadn't even been introduced?" Whatever she thought is summed up in the fact that on the spot, then and there after the osculation, and without flat hunting of any kind Brünnhilde set up housekeeping with Siegfried in a cave among the rocks.

"Gold leaf is the thinnest substance men produce," asserts editor Arthur Brisbane, in the Evening Journal. Has Mr. Brisbane heard some of the newest symphonic music?

The French, though they understand art, have not yet discovered that it has no nationality.

From the Evening Sun of April 28 and called "Symphonie Espagnole":

In Granada, so your violin says,  
When evening saunters up the street,  
And all the dusty, sultry haze  
Beat from the stones by scuffling feet  
Hangs in the placid air, transmute  
Into glory of sun mottled gold—  
There, for a moment absolute  
Glows my Granada as of old.

Gold in the golden light, the towers  
Burn, flowers of fire, against the sky.  
Jostle the street the richest powers  
Of beauty, pride and chivalry.  
Long dead, they waken in the gleam,  
Hot again to their golden quests;  
Men who could kindle from a dream,  
Women with fire in their breasts.  
Gorgeous in purple, gold and red,  
Like autumn leaves they spin and whirl,  
Dancing as only dance the dead  
Who have short time for kiss and curl!

Your violin quavers to a cry.  
The sun sinks down. The withered haze,  
Gold ripped, like a burnt tapestry,  
Shrivels in its own ardent blaze.

Gaunt and forgot Granada, hush  
Of stone on your vibrant dead. This way  
Stumbles a beggar through the dusk  
Holding a lamp in his fingers gray.  
Your violin stops. His bobbing lamp  
Rounds a dim corner and is gone.  
So much remains—a doddering tramp,  
An echoing street—and I alone.

L. M. TAYLOR.

Motor parties frequently sing, especially the kind that tour on Sundays. That being the day of hymns, the following selections are offered as being suitable under certain conditions:

When going five miles an hour: "We Are Going—Only Going."

When going ten miles an hour: "Yield Not to Temptation."

When going fifteen miles an hour: "Speed Away! Speed Away!"

When going twenty miles an hour: "Awake, My Soul, Stretch Every Nerve!"

When going twenty-five miles an hour: "Nearer, My God, to Thee."

When impossible to start: "Unshaken as the Sacred Hill."

When outdistancing a pursuing policeman: "Free from the Law, Oh, Happy Condition!"

When the car is in a beginner's hands: "I Need Thee Every Hour."

When the car has turned turtle: "Work, for the Night Is Coming!"

And appropriate music for the rum runners one reads about these days is Schumann's "La Contrabandista."

A flapper who was reading the story of Beethoven's "Fidelio" remarked: "Bah! Those tales of wifely devotion are out of date. The modern

Leonora would have allowed her husband to be buried in the wine cellar and eloped with the rich villain. The libretto should be rewritten and the title changed to 'Infidelio.'"

The cut ups of opera are Wotan, Don Giovanni, Il Duca, Carmen, Manon, Violetta, and Thais. Too good to be true are Parsifal, Jochanaan, Athanael and Tristan—until the end of the first act.

In the New York Herald of April 29, there is a Riga (Latvia) cable which says that the newspapers of that city are crediting Chaliapine with having earned \$500,000 during his recent American tour. Russian ideas of money seem to be based on the fantastic valuation of their own currency. The present exchange rate in Russia would make Chaliapine's reputed American receipts equal 500,000,000,000 roubles. It is fortunate that the Roumanian papers did not get the item, for in that land one American cent is worth 1,000,000 Roumanian roubles. Figure it out for yourself.

Because we printed Mr. Huebsch's letter to the World about Walter Damrosch and his "claque" speech, we feel it our duty to print John W. Chambers' letter to the Sun, April 28:

TO THE EDITOR OF THE SUN—Sir: Apropos of Mr. Walter Damrosch's speech concerning clagues I should like to make a few remarks in answer to the letter of Mr. Huebsch.

If I am not mistaken, the reason why no editorial has been written on the propriety of Mr. Damrosch's words—which without doubt were meant for Mr. Mengelberg—is that these words were entirely justified. I am a faithful follower of the Philharmonic concerts and I have found it positively disheartening to observe that a conductor possessing such a reputation as Mr. Mengelberg employed such means.

As for the lack of courtesy of which your reader accuses Mr. Damrosch, I would say that when the New York Symphony Orchestra stopped at Amsterdam a year ago it found that it had to deal with the effects of an inimical propaganda conducted by Mr. Mengelberg prior to its arrival. If, therefore, Mr. Huebsch thinks Mr. Damrosch has not observed the laws of hospitality let him lay the blame on the example set by that lover of the sensational whom we have found Mr. Mengelberg to be. JOHN W. CHAMBERS.

New York, April 25.

Really, one's head swims these days with the stories of what radio is accomplishing and with imagining as to its future achievements. In a short time it won't be safe for anyone to think private thoughts. The latest radio marvel is told us by C. D. Wagoner, who went up with four others, in a Fokker monoplane equipped by the General Electric Company with a radio set. Soon after they left the starting point, at Mineola, L. I., 300 feet of copper wire wound on a reel (much the same as used by fishermen) was let out. This wire, weighted by a heavy lead "sinker," passed out through the bottom of the plane and was used both as a sending aerial and receiving antenna. After bidding good-bye to the radio operators at the field the plane headed north and took up a course to the east of the Hudson River. For sending, both radio telephone and radio telegraphy were used, the latter for keeping in touch with the army station at the flying field and the many amateur stations, and the telephone to send out a radio program and make special calls to various stations, such as West Point, the Knickerbocker Press in Albany and WGY, the broadcasting station of the General Electric Company in Schenectady.

It was when nearing Tarrytown that the plane passengers heard a woman's voice announce music to be played at a radio station in a store in Newark. Then came the music. Using leather headpieces, which clamped receivers to both ears, the plane listeners heard no outside noise from the airplane motor and the music came through just as well as in any land receiving set. Mr. Wagoner adds:

"We also heard WJZ and when we neared Hudson WGY began its program and this came in so loudly that all other stations were drowned out and we could hear the music in our small cabin without putting the headpiece to our ears, a sensation somewhat of having a phonograph on the plane with us."

"We had been in the air an hour and were near Matteawan, when Dannals announced that he had just picked up a message from the steamship Aquitania, then 500 miles east of Ambrose Lightship. We made periodic tests with Mitchel Field and kept in communication with it until we reached Hudson."

Is it any weakness to be wrought on by exquisite music, to feel its wondrous harmonies searching the subtlest windings of your soul, the delicate fibers of life where no memory can penetrate, the binding together your whole being, past and present, in one unspeakable vibration; melting you in one moment



with all the tenderness, all the love, that has been scattered through the toilsome years, concentrating in one emotion of heroic courage or resignation all the hard-learned lessons of self-renouncing sympathy, blending your present joy with past sorrow, and your present sorrow with all your past joy?

The foregoing is one of the best things we never wrote. It is by George Eliot.

From the Hartford Times:

We bless the very day you came,  
Gabrilowitsch, Gabrilowitsch;  
But how do you pronounce your name,  
Gabrilowitsch, Gabrilowitsch?  
Won't you be kind enough to show  
Just where the accent wants to go—  
If on the "bril" or on the "lo"—  
Say, witsch is witsch, Gabrilowitsch?

It is the general opinion that Gabrilowitsch must be pronounced good.

Recently we ran across an old description of the orchestral family of instruments, by Lawton Mackall, and we cannot refrain from reproducing it for this generation of readers:

The principal instrument in music is the violin. This instrument is held fast under the performer's double chin and then tickled in the gut with a strand of horse hair until it cries out. Which cruel treatment reacts on its disposition, so that, as the little violin grows up into a cello, it becomes gloomy and morose; and when, after a life of nagging, it reaches old age as a crabbed double bass and is relegated to the back of the orchestra, it spends its resentment in querulous grumbling.

The bass clarinet takes himself very seriously—and no wonder, for to him falls the unpleasant duty of announcing bad news, such as that the hero has just died, or that the act is only half over.

A blast from the horns, besides waking up the audience, always means something. For example, the martial sound of a trumpet heralds the approach of a conqueror or a scissoring grinder.

The old-fashioned hunting horn, from which the modern orchestral horn is descended, was very simple indeed. Yet the modern pretzelized horn is still adapted for hunting purposes. Take as large a horn as you can conveniently carry (a 42-centimeter tuba is preferable) and stand under a tree, with the muzzle pointing up at the bird you desire to hunt. Then play "Silver Threads Among the Gold" for two hours and ten minutes, and the bird will fall lifeless into the horn.

We wonder whether this fable is too deeply psychological to be made into a grand opera:

As a woman was walking, a man looked at and followed her.

"Why," said she, "do you follow me?"

"Because," he replied, "I have fallen in love with you."

"Why so?"

"You are so beautiful."

"My sister, who is coming after me, is much more beautiful than I am. Go and make love to her."

The man turned back and saw a woman with an ugly face, and, being greatly displeased, returned and said:

"Why should you tell me a falsehood?"

The woman answered: "Neither did you tell the truth; for if you were in love with me, why did you look back for another woman?"

Henry Hassell, of Wilmington, Del., writes personally:

I have been reading your column for many years and from the very beginning I had hoped that you would do better things, for you seemed to have a remarkable knowledge of music and a great gift for expressing yourself. From friends of yours I know that you are a good composer and an excellent pianist, and also have written successful librettos for a very high order of comic operas. I must confess to my very great disappointment, however, as time went on and I found that you persistently frittered away your talents and instead of telling us things that were worth while in music, and for which you had a wonderful outlet in such a powerful and widely read paper as the *MUSICAL COURIER*, you chose instead to pursue a frivolous course with your pen and make yourself a clown, a harlequin, and you sought to raise easy laughs because you have the bent for humor.

Come now, dear Mr. Liebling, is music not a very serious art, and does it not require all that is best in man if he sets himself the task of being the editor-in-chief of a great music journal? If you reflect but a moment, you must agree with me, for you are a man of rare intelligence.

It is not too late for you to mend your ways and to give us some really fine writing about music, for we need it badly, all the critics being played out and dying of mental decay. These are the days when the three B's—Bach, Brahms, Beethoven—to say nothing of other great composers, need more champions than ever, for the world threatens to become engulfed in a sea of materialism and commonplaceness.

I am certain that my well meant words will find response in your mind and that you will listen to one who is much older than you and who would feel proud if he could feel that he had set you on the right way again.

Chance is a strange thing. For many weeks we have been wondering what to call a book of musical

skits which we intend to put forth in the autumn. Along comes Mr. Hassell and gives us the right idea. We shall entitle the volume "Harlequinades."

If concert performers do not know where else to summer this year, they might very appropriately go to Solo, Cal. And, apropos, there is an Opera Garage on the road between Los Angeles and Riverside—or at any rate, there was one seven years ago when we passed that way.

Summer resort for opera singers: Verdi, Nev.

If the Chicago Opera is looking for novelties, why not have the current romances in the McCormick family set to a libretto with music? The characters would be:

Harold  
Edith  
Mathilda  
Ganna  
Oser  
Krenn

From F. P. A.'s column in the World:

"This girl," said the mad wag, indicating the manicurist, "is an artist to my finger tips."

There's this about the musical numbers on radio programs: There are no encores.

The yoking of Clean-Up Week with Music Week causes us to feel sympathetic, when we take a look at our cluttered desk, with people who are tone-deaf.

In the film "Immortalized," exhibited at Carnegie Hall last week, one was made to realize that as actors, pianists are wonderful artists on the keyboard.

At a recent occasion a speaker was introduced as "the man who has done more for music in this country than anyone else." And the speaker so introduced was not MacDowell, Sousa, Herbert,

#### ART SOCIETIES ENDORSE NEW YORK MUNICIPAL SCHOOL

While there has been widespread interest in the project of a municipal school of music as purposed and planned by Mayor Hylan and Chamberlain Berolzheimer, and much unofficial praise came to them and their undertaking, nevertheless it remained for the National Academy Association to give the idea its first important official impetus so far as art circles are concerned. The attached letter was received by City Chamberlain Berolzheimer from the National Academy Association, which is an organization made up of the ten principal art societies of New York City, headed by the National Academy of Design:

Hon. Philip Berolzheimer,  
City Chamberlain,  
Municipal Building, New York.

My dear Mr. Berolzheimer:—At a recent meeting of the officers of the National Academy Association it was unanimously voted that the association should support to the fullest extent the plans of the city administration for the development of education, drama and the other arts. The National Academy Association is composed of the ten most important organizations of painters, sculptors and architects in New York, and the president, Mr. Watrous, has empowered me to convey this message to you.

Also as soon as definite assurance can be given that the city will provide an adequate site for a building or buildings to house schools, exhibition galleries and headquarters for the visual and plastic arts (the so-called fine arts and industrial arts), the National Academy Association will undertake to secure funds for the erection and maintenance of these buildings.

It is especially urged that when selecting a site you give due consideration to the probable growth of this very important undertaking, which it is believed ought to have as much space as is allotted to the Museum of Natural History. Similarly while plans for a large group of buildings might be adopted it would of course be possible to erect only a limited number at one time or even only one part of each section.

The plan outlined by you and Mr. Hoag in your communication to Mayor Hylan is one that promises to be of enormous value to New York and to place our city in a foremost rank as one of the world's art centers.

Yours sincerely,  
(Signed) FLORENCE N. LEVY,  
On behalf of the National Academy Association.

#### THE NATIONAL CONSERVATORY

A committee headed by J. Lawrence Erb, is sending out appeals for contributions to be used for propaganda in behalf of the foundation of a National Conservatory of Music. The association which sponsors the project has Henry Hadley as president and such other officers and executive members as Edgar Stillman Kelley, Mrs. E. A.

Theodore Thomas, Damrosch, Caruso, McCormack, or Stephen Foster.

Always timely in May (even though printed previously in the Montreal Herald:

"The months of grooming—of anticipation and preparation—are only less delightful than the pleasurable emotions experienced when, fully mounted, the happy rider whips his way through trout brook and salmon pool, buoyant in spirit, inhaling new life and vigor with every breath of pure mountain air which environs him, with his heart pulsating as if every drop of blood was an electric battery, with every nerve thrilled by the rush and swirl preceding the coveted 'strike,' with the well poised line tensioned by the run of gamey trout or salmon, droning out Aeolian music, and with every nerve and fiber thrumming an accompaniment embodying more of entrancing melody than Strauss or Paganini ever dreamed of."

The Boston Post reports the capture of a band of burglars there, who were carrying violin and mandolin cases filled with "jimmies" and firearms. The system is nothing new. Many years ago in Berlin we (and other American students) were wont to borrow violin cases, descend surreptitiously into the cellar of the Royal High School of Music, fill the cases with the charcoal "briquettes" stored there for fuel, and take them to our rooms, as the landladies of that period used to charge us excessively for heating.

F. C. Schang, secretary of the Metropolitan Musical Bureau, tells the world—in other words, readers of this column—that: "I have a feeling that the Gerryflappers next year will be Jeriflappers. Bless their fickle little hearts."

From the Dearborn Independent: "Musical men make the best oarsmen," says the Princeton University coach, who states that his best stroke oars have been glee club men." Which stroke did they use? The glottis stroke, of course.

Now that Music Week is over, why not Music Year?  
LEONARD LIEBLING.

MacDowell, Ernest Schelling, Albert Spalding, Mrs. H. H. A. Beach, George W. Chadwick, John Alden Carpenter, Fannie Bloomfield-Zeisler, Milton Aborn, Kenneth M. Bradley, Oscar Seagle, Katherine Von Klenner, Reinald Werrenrath, and others. The circular letter which is being sent out by the committee contains these passages: "The war emphasized as never before the important part which music can play as a social solvent, and the contribution which music made in winning the war was by no means inconsiderable. Conditions at the present time again call for an idealizing influence, which at the same time will help to amalgamate into genuine Americanism all the magnificent but divergent elements which will either upbuild or poison our society. Music and musical education offer the answer once more. For this reason, among others, the Society for the Foundation of a National Conservatory of Music feels that now is the psychological moment for propaganda to create public sentiment for the establishment, by Congress, of a great National Conservatory, and we invite contributions of \$10 each to be used strictly for propaganda purposes. Since it is better to interest many than a few in such a campaign, the size of the contribution has been deliberately set at a sum that makes it possible for many to show their interest in a practical way. There is, of course, no objection to larger or smaller contributions, but the desire is to make this a truly popular movement. In order to lose no time, the committee would ask that you send your contribution, if possible, before June 1. Checks may be sent to Rose L. Sutro, honorary secretary, 329 Amsterdam Avenue, New York City.

#### O'HARA WEEK

How do they do it? Somebody—it may even have been Jeff himself—sent us a Sunday Herald-Dispatch from Huntington, W. Va., where they had a five day Music Week last week, and right across the top of the very front page (24 pt. l. c. type) it said, "Geoffrey O'Hara, the Famed Irish Singer, Comes to Huntington." And then inside there was a whole page just for Music Week and nothing else, and the leading article, "There Is No Such Thing as 'Bad Music,'" was by Godfrey O'Hara. The paper said "Godfrey," anyway, although that may just have been a mistake for Jeff after all, for the first column heading said "O'Hara to Bring Waves of Joy to City Next Week," and that was Jeff; and the box, center of page, was headed "O'Hara Concert Program," and that was Jeff (singing fifteen of Jeff's



compositions); and another column said that the Kenney Music Company would have a window full of O'Hara's things all the week and gave a list of them, no less than thirty-one numbers—and that was Jeff, too. Altogether we counted Jeff's name no less than fifteen times on that one page, so it looks as if Godfrey must have been a slip. And though he was Irish on the front page he was Irish-American inside. (Pretty good for a fellow born in Canada, eh?) All in all, it looks as if Huntington had been treating itself to an O'Hara Week instead of a Music Week—not that we mean to imply that it isn't more or less the same thing. To borrow that phrase again: How do they do it?

### ACCOMPANISTS

Homer Reed, of Kansas City, Mo., sends the MUSICAL COURIER a letter in which true words are spoken:

I read, with interest, Rudolph Gruen's comments in your issue of April 13 concerning the supercilious manner in which artists are wont to treat their accompanists. An example of apparent neglect and discourtesy occurred here in the last Kreisler-Lamson concert. Lamson's name only appeared as accompanist on the program, while, in the concert, he appeared as artist-pianist in the "Kreutzer" sonata. Beethoven's sonatas are not violin solos with piano accompaniment, but duos for piano and violin, or for violin and piano, as either expression is equally correct. The "Kreutzer" sonata makes quite as great, if not greater, demands on the piano as on the violin, so Lamson's name should have appeared both as pianist and accompanist.

As the artist treats his accompanist, so the public will be inclined to rate his importance. The general concert goer rarely realizes the tempestuous work a fine, musicianly accompanist has in steering his solo singers and other poor soloists through a varied program without a breakdown. Mr. Gruen lays the fault entirely to the artists. The critics should come in for a share of the blame, as they rarely bring to the attention of the audience the fact that often the accompanists are finer musicians and greater artists than the singers and players they are trying to pull over the top.

Yours truly,

(Signed) HOMER REED.

Mr. Reed will recognize, however, that the critics would do an accompanist no service by proclaiming the fact that he was a better musician than the soloist whom he accompanied. The only result would be that the soloist would get another accompanist and take pains that it should be one about whom such a statement could not be correctly made.

### A GREAT ARTIST

Louis Mudgett, who has managed Symphony Hall, Boston, ever since it was a symphony hall, and who managed the Famous Old Music Hall before that and has now transferred his activities to the Boston Opera House, as already announced in the MUSICAL COURIER, was interviewed the other day by the Boston Herald.

"In all your experience, who was the greatest attraction?" the reporter asked.

"You want to start a row?" replied Mr. Mudgett, smiling. "Seriously, that is a hard question to answer. We sell out Symphony Hall again and again when various artists appear. Of course, John McCormack comes here and gives four concerts in succession and turns away thousands. That man never has found a building big enough to hold all the people willing to pay money to hear him. And don't get an idea it is only persons of Irish extraction who flock to hear McCormack. Everybody comes to hear a great artist. McCormack could attract an audience that would fill a hall as big as Boston Common."

### KILLING THE GOOSE—

It is a strange thing about enterprise. There are very few people who have the courage to do a thing first, but there is usually a great number ready to ape them when they have met with any measure of success. A small group of people last year had the splendid idea of organizing a music festival in Zurich, and they had great trouble in convincing the authorities, the trades-people and tourist interests that they were creating something which was worthy of their support from the moral as well as the material point of view. They achieved a good initial success and this year had much less trouble in getting support for their festival which is, it seems, flourishing mightily and has become a real civic enterprise. At once the jealousy of the neighboring city, Bâle, is aroused, and all at once the municipal theater there announces a series of "international festival plays," which are not only modelled on those of Zurich but are to take place at the very same time! The managers even seem to have approached the same artistic organizations and artists to induce them to come into the rival camp, and have succeeded in getting together a scrub team from the Paris Opéra and Opéra Comique under some unknown conductor to give "Louise" and "Le Roi

d'Ys." The Berlin Opera is to give Schillings' "Mona Lisa" under his baton and Cornelius' "Barber of Bagdad," and "Tosca" is to be given in German by some Dresden singers—rather a miscalculated effort in a country which counts Italian among its native tongues. And what is the good of this effort, simultaneously with that at Zurich, in a city but two hours away? Instead of being proud of

## ATLANTA'S TWELFTH SEASON OF OPERA CLOSSES IN A BLAZE OF ARTISTIC GLORY

Metropolitan Opera Company Closes Southern Series of Performances with Double Bill—"Traviata," with Galli-Curci, Gigli and De Luca Break the Record in Receipts—Plans Already Under Way for Next Season—Other Musical News of Interest

Atlanta, Ga., May 1.—Atlanta's twelfth season of Metropolitan grand opera closed on Saturday night, April 29, with a double bill—"Amore Dei Tre Rei" and "L'Oracolo"—although, as this is being written it is too early for exact figures on the financial end of the opera, there is no question but that it was the greatest season of all the twelve so far as the artists themselves and the programs offered were concerned.

With singers like Galli-Curci, Ponselle, Bori, Gigli, Danise, Easton, and hosts of others, and with a program that included everything from the perennially popular "Carmen," which is an established Atlanta favorite, to the new "Loreley," heard in Atlanta for the first time, it could not fail to be a huge success.

It was estimated that the opera Friday night, "Traviata," with a cast headed by Galli-Curci, Gigli and DeLuca, played to the largest audience of the week. The Auditorium on that evening held between six and seven thousand people, and the "gate receipts," as the sporting editor of one of the dailies called it, totalled a little over \$22,000, a record for any single performance in the history of the opera here.

The Atlanta Music Festival Association is overwhelmed at the wonderful response, not only of Atlanta, but also of the entire South, to opera week, and while definite figures cannot be given as yet, they are assured that it will not be necessary to call on any of the guarantors for any deficit. Plans are already on foot for the season next year.

### MUCH ENTERTAINMENT.

Perhaps one of the things that makes this week of opera of such tremendous appeal to all concerned, is the enjoyment of the artists themselves at the reception they get here. Most of them have personal friends in the city, whose guests they are during the week. Rosa Ponselle is a great favorite with all who know her, and was a guest of friends in Atlanta for several weeks a year or two ago. She arrived first of all the artists this season, as she sang in Monday's opera, and was the guest of Mrs. Lewis Halley.

A feature of opera week is always the barbecue given at the Druid Hills Golf Club—and for this event every loyal Atlantan makes a determined effort to show the visitors a glimpse of the old South. The affair this year was as great a success as usual, and the stars seemed to enjoy themselves immensely.

As a compliment to the artists Mr. and Mrs. Walter T. Candler opened the private race track at their home, Lullwater, on Lullwater Road. This race track has been talked of enthusiastically by the intimate friends of the Candler's, but on Wednesday afternoon, April 26, it was thrown open to the opera artists, and to the general public, the proceeds going to the Atlanta Child's Home. Twelve horses were entered in the Lullwater Sweepstakes, and Atlanta's "Little Derby Day" was pronounced a huge success.

One of the most talked of operas, perhaps, was "Carmen," in which Florence Easton sang the title role for the first time in Atlanta. Mme. Easton is well known and much liked in Atlanta, but she had never sung this particular role here before, and when she made her first entrance there was a gasp of astonishment for she was playing "Carmen" in a wig of startling crimson hue, elaborately curled.

### A TRIUMPH FOR GIGLI.

The appearance of Beniamino Gigli was a much anticipated event. Last year, when the young singer was announced in Atlanta casts and heralded as "the logical successor of Caruso," Atlanta was rather inclined to resent it. Of all the singers who have ever visited Atlanta, none has ever been as sincerely loved as Caruso. His death came as a dreadful blow to Atlanta and his loss was mourned, not as a great singer, a figure of world-wide importance, but as a man is mourned by his personal friends, who love him. And then, after all the press agency that had been given Gigli, he failed to appear.

Hence, on Wednesday night, when he was to sing the new "Loreley," the audience, while not exactly hostile, was impartially passive, critical to the nth degree—in a distinct "show me" attitude. There was the faintest ripple of applause when he made his first entrance and a deep silence as he concluded his first recitative and went into his first aria. Not a note was familiar, but there was a familiarity of tone, for, as one of the keenest critics said later, "it was the tone of the Southern mocking bird, singing his sweetest morning plaint." And before the first aria was finished, the audience was his. It was, perhaps, the greatest single triumph of the entire season.

Atlanta does not laud him as the next Caruso, for in Atlanta's estimation, Caruso was Caruso, and there'll never be another like him in this age; but Gigli is, according to Atlanta opinions, entirely capable of standing on his own feet in his own shoes.

### ATLANTA WOMAN HONORED.

Nan Stephens, president of the South Atlantic District of the National Federation of Music Study Clubs, corresponding secretary and concert director of the Atlanta Music Club and a composer and pianist of ability, has been appointed chairman of program for the biennial of the National Federation of Music Clubs, to be held June, 1923, in Asheville, N. C. Miss Stephens, through her work with her own district, which included Georgia, North and South Carolina (a great deal of this work being the introduction of music into some districts where illiteracy reigns in a pathetic degree), as well as by her work in the national

organization, of which she is a member of the board of directors, has won recognition of national scope. One of her ballads, "A Plantation Ditty," was featured by Frederick Gunster when he appeared in concert here recently. This Spring she is bringing out a group of songs, words by Frank L. Stanton, Georgia's beloved poet.

### JUVENILE WORK OF FEDERATION RECEIVES HEARTY SUPPORT.

A tremendous impetus has been given juvenile music club work in Georgia and the southeastern States as a result of the recent state conference of the Georgia Federation of Music Clubs at Cordele, and the southeastern district conference in Miami, Fla. At both of these gatherings, Evelyn Jackson of Atlanta, who is both state and district supervisor of junior music clubs, presented a stimulating program of activities for musical work among children and received the hearty support of all the delegates present.

The national president, Mrs. John F. Lyons of Fort Worth, Tex., who was present at both meetings, was so deeply impressed with Miss Jackson's program that she suggested the adoption of the entire junior program, as originated by the supervisor, for every district in the National Federation of Music Clubs. Mrs. Lyons took with her to Nashville, to the meeting of the national executive committee, the recommendation that Miss Jackson's program be adopted in its entirety.

Among the leading features of this program, as already put into effect in Georgia, Florida, and the Carolinas, are: First, extension work by large city clubs, so as to supply the small surrounding towns with a definite musical message for the children of the smaller communities; second, a music students' loan fund to assist talented children of limited means to secure the best possible teaching; third, state and district contests among the younger artists whose age does not exceed eighteen; fourth, the establishment of a junior music club in every large center capable of supporting an organization.

How successful each of these features has already become was demonstrated at Cordele. There were twenty contestants in the junior artists' contest, and rivalry was keen. Prize winners represented Atlanta, Savannah, and Montezuma. In Miami, Fla., a delegation from Georgia faced some of the excellent young artists from the home state, with the prize-winners all from Florida, Jacksonville, Winter Park and St. Petersburg.

The music students' loan fund was definitely inaugurated at the meeting in Cordele by Mrs. T. R. Lane, of Macon, the second vice-president of the Georgia Federation. The proposal was met with immediate action and the first subscription of \$25 was promptly made by the Savannah Club, through its president, Mrs. W. P. Bailey.

Extension work has already been started by the Junior Music Club of Atlanta, under Miss Jackson's direction. Members of the local club have given concerts at College Park, Hopeville, Rock Springs and other nearby points with marked success, and these will be still further extended until they have reached practically every small community within twenty-five miles of Atlanta.

### NOTES.

With the operalogue, "Ernani," given at the Howard Theater, April 11, the season of operalogues under the auspices of the Woman's Club of Atlanta have drawn to a close.

Mrs. Ulric Atkinson and Mrs. Earl Sherwood Jackson took turns reading the opera, while a number of voices, some of them not well known, have come to the fore with gratifying results. The Woman's Club has paid a well-deserved tribute to Enrico Leide, conductor of the Howard Symphony Orchestra, for the whole-hearted way in which he and every member of his orchestra has worked during this series.

The personnel of the Brenau studio and of Carolyn Cobb's studio presented a concert April 9, in the auditorium of Calvary Baptist Church, for the benefit of the church building fund. A high class program was offered.

One of the brightest spots in last month's calendar at Hospital No. 48, United States Public Health Service (which is the post-war time name for Fort McPherson), was the combined party given by the Legion, Auxiliary and the glee club from Girls' High School. Later in the week Mrs. C. A. Mauck's committee visited the hospital and offered an excellent program, which included a group of songs by Mabel Whitney, accompanied by Mrs. L. P. McGee and another group by Virginia Martin, accompanied by Harriet Noyes.

The Study Class, Mrs. D. F. Stevenson chairman, devoted the afternoon of April 5 to a discussion of British dramatists. The occasion was featured by the group of songs rendered by Mary Gerome in her usual polished style.

Olive Walker, dramatic soprano, well known in Atlanta, appeared at both afternoon and evening performances of the dramatic order, Knights of Khorassan, at the Atlanta Theater, April 6, 7 and 8. Miss Walker is a pupil of Signor E. Volpi, and is studying for the concert stage. She possesses a voice of beauty, and a brilliant future is predicted for her.

For the benefit of the fund for the memorial library, which the alumni of Washington Seminary will erect in memory of the late Mrs. Howard Matthews, a former president of the association, the Griffith Mandolin and Guitar Club gave a concert on April 18. The active interest of

(Continued on page 32)



# THE GREAT FLORENCE

ST. LOUIS says AT LAST, A SOPRANO.

April 27, 1922.

St. Louis Daily Globe  
Democrat, Thursday

Miss Macbeth's Song  
Charms Big Audience  
at Knights' Concert

Mr. Diebels' Tune ful Men  
Never Performed Better  
Than Last Night.

By RICHARD SPAMER.

Without acceding too much to jubilant mood, the hailing exclamation, "At last, a soprano," may pardonably be indulged in, considering ever so briefly the performance of Florence Macbeth at the Odeon last night.

After many years' absence this true coloratura soprano, now the first of American born and educated singers on the concert stage, returned to assist the Knights of Columbus Choral Club at their last concert of the present

season.

## WONDERFUL SINGING

With Mr. George Roberts at the piano, Miss Macbeth first gave a group of songs beginning with Handel's florid lilt, "What's Sweeter Than a Newblown Rose?" and ending with the Norwegian Echo song, "Kum Kyra." The breath-catching roulades of Father Handel's floricultural inquiry, tonal curly-cues, so to speak, were no obstacles to the singer's intonation. Her sustained notes had the fullness and smoothness of Fritz Kreisler's violin plus that undefinable human quality which no mechanical instrument can imitate or even suggest. In the Norwegian echo song Miss Macbeth did wonders in lending enchantment to distant repetitions, and here, as throughout the evening, her unaffectedly gracious manner completely captivated her large and highly appreciative audience.

Miss Macbeth's presentation of the "Mignon" Polonaise was quite as brilliant as Galli-Curci's and had the added value of greater warmth. The singer, as by prior arrangement, gave "The Last Rose of Summer" for an encore.

In Miss Macbeth's modern group were Curran's "Ho, Mister Piper," her accompanist, Mr. Robert's "Pierrot," Ware's "By the Fountain" and Boyd's ever-welcome upspringing lilt, "In Italy." Encores were demanded and readily granted, Farley's "The Night Wind," descriptive of William Wordsworth's phrase about "the winds that may be howling at all hours," and, also by request, "Annie Laurie," which no wonder the diva sang well, seeing her name is Florence Macbeth.

ST. LOUIS TIMES—  
K. OF C. CHORAL CLUB  
TRIUMPHS IN CONCERT

Florence Macbeth Discloses Voice  
of Compelling Beauty in Superb Art; Evening Delightful.

By HENRY R. BURKE.

The Knights of Columbus Choral Club set a year's high mark in the concerts of such organizations when at the Odeon last night it was heard in a fine program of choral song, augmented and made of exceptional interest by the assistance of Florence Macbeth, American prima donna soprano.

Miss Macbeth is the one real artist in coloratura St. Louis has heard this year. Some several years ago she sang here and St. Louis music lovers remember the occasion with regret. Not so last night. Surprising in the quality and warmth of her

clear, resonant tone, in the ease and tact of its production, in the grace and spontaneity with which she sang, she left in our memories one of the real delights of the music year.

## AN ART THAT'S RARE

There is a story of the poet, whose matchmaking sister had discovered that newest girl whom she knew to be destined by nature for his bride. She catalogued the other's virtues, thus ending: "And about as much religion as my William likes." Miss Macbeth has about as much coloratura as this reviewer likes. All the requisites of voice are there, but she is too great an artist to exhibit them as mere fireworks. Insistently last night she forced a comparison with Galli-Curci in this reviewer's mind. That other and better known artist is exotic, a hothouse flower, glorious, exquisite. Miss Macbeth's vocal art is simple, sincere, as fragrant as a woodside violet, as delightful in its charm. Art it is, unquestionably. But never does the singer tell you so.

A more exquisite pianissimo this reviewer has not yet heard. It is as though the ethereal upper regions are the true home of Miss Macbeth's voice. In crescendo and diminuendo the tone was as fluent and limpid in beauty as the song of a thrush. The voice is not of an exceptional lower range, yet in its lower tones is true and of vibrant charm. One hopes Florence Macbeth will return, and often."



# TRIUMPH OF MACBETH

## PRESENT DAY WONDER OF SONG.

APRIL 27, 1922.

**THE ST. LOUIS STAR  
K. OF C. SINGERS  
GIVE AN EXCELLENT  
CHORAL PROGRAM**

**Miss Florence Macbeth, Clear-voiced Coloratura, Is Soloist.**

BY ERNEST E. COLVIN.

The Knights of Columbus Choral Club can always be depended on to give an ambitious program and to present it well. This was evident last night at the annual spring concert of the club, and the large audience at the Odeon clearly manifested its approval.

Not a trivial number was on the program and there were several selections that in difficulty and in musical merit surpassed those often heard at choral affairs.

The concert not only was excellent from the viewpoint of ensemble singing, but it gave occasion to bring to St. Louis one of the great coloratura sopranos—Miss Florence Macbeth, a native of Mankato, Minn., and now a member of the Chicago Opera Company. Miss Macbeth was soloist in the principal choral number, and also gave a thoroughly enjoyable program on her own account.

The great number of her program was the polonaise from the opera "Mignon," one of the most difficult arias in coloratura music, but also one of the most acceptable if it is properly sung. This aria, with its intricate florid passages, give the singer a chance to demonstrate her mastery of that branch of song, and it also gave her an opportunity to take with flute-like clarity a high E-flat.

But while the polonaise was the show piece of her program, the selection that showed her voice to best advantage in its smoothness and sweetness was Handel's "What's Sweeter Than a Rose?" This had the typical Handelian long florid passages, but was without the sharp staccato that marked the polonaise. In the Handel number Miss Macbeth showed her tonal control by resorting to the device of beginning a high, sustained note softly, increasing its volume in a steady crescendo and then gradually diminishing the tone."

ST. LOUIS POST-DISPATCH

THURSDAY,  
APRIL 27, 1922.

**FLORENCE MACBETH IS  
COLORATURA PRINCESS**

American Soprano a Genuine Artist, as Soloist With the Knights of Columbus.

By RICHARD L. STOKES.

**T**HOSE led by duty or devoutness to a concert of the Knights of Columbus Choral Club, last night at the Odeon, remained to applaud a remarkable vocal apparition. Miss Florence Macbeth, a coloratura soprano, American born and trained, came forward as soloist, and proved herself a match for Amelita Galli-Curci and Frieda Hempel rolled into one. Some of us remember her ap-

pearance here some six or seven years ago in joint recital with Pasquale Amato; her progress since that time is one of the present-day wonders of song.

Miss Macbeth has a voice of bright, animated and ringing timbre; its truth of pitch is a delight to a fastidious ear; and its range is easily equal to the exactions of her field. Her diction is phenomenal; her ability to enunciate every syllable distinctly without the least impairment of tone quality is a lesson for vocalists. She is a mistress of coloratura technique and, in particular, her use of the portamento, the pianissimo, the descending scale and the messa di voce are no less than ravishing. She has a sparkling sense of crisp and delicate rhythm.

In addition to a voice of natural and cultivated beauty, the young diva displayed a gift even more precious—that of elegantly wrought interpretation. Every word had its finesse of expression, its sensitive and intelligent feeling for text. The quantity of detail enriching each song was prodigious. Miss Macbeth is not only a singer, but an artist."

The foregoing are typical of the reports from a hundred other cities in which Macbeth has recently sung.

Management: NATIONAL CONCERTS, Inc., (Samuel Geneen, Pres.), 1451 Broadway, New York



# MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

## FULFILLING A SCHOOL PROPHECY

What School Music Is Doing for the Present Generation and What the Real Mission Hopes to Accomplish

The great advance which school music has made in the past fifteen or twenty years has not been equalled by a similar progress in any other school subject. The reasons for this progress are well known, not least among them the perfection of mechanical reproducing instruments and phonographs. The great field of music appreciation which had almost been a closed book has now become a part of the daily class room work.

The wonderful advance which has been made in orchestral development in high schools throughout the country has raised music to almost a professional plane. The introduction of elective courses, including elementary theory, harmony, melody writing, history and in some cases voice culture, has brought about a realization of the fact that music has taken her place alongside the older academic subjects, which every one believed constituted education and education alone.

### THE CHANGES ACCOMPLISHED.

The early stages of orchestral development were marked by almost insurmountable handicaps. Instruments were not available, instruction was not possible and for years the pioneers labored against the odds of criticism and public disinterestedness. Today many school systems are not only supplying instruments, but are providing instruction as well. The cities of Oakland, Cal., and Rochester, N. Y., are leaders in this field.

Compare the programs of ten years ago with a program recently given in Morris High School, New York City:

|  |           |
|--|-----------|
| Symphony No. 5 (first movement).....   | Beethoven |
| Orchestra.....                         |           |
| Pilgrims Chorus.....                   | Wagner    |
| Bridal Chorus.....                     | Cowen     |
| Glee Club.....                         |           |
| Piano concerto (first movement).....   | Schumann  |
| Milton Kraus and Orchestra.....        |           |
| Overture—"Merry Wives of Windsor"..... | Nicolai   |
| Orchestra.....                         |           |
| Conductor, Edwin S. Tracy.....         |           |

The selections, well played, tell the story of progress. The great student body which formed the audience (almost six thousand) not only gave marked approval, but showed in every way the fine influence which music of this high character is exerting on school life. A recent concert given by the High School Orchestra of Hartford, Conn., James D. Price conductor, also showed the great advance in orchestra ensemble and proved by the skill of performance and the intelligence of interpretation the rapid strides which this branch of music is making.

### APPRECIATION FOR THE MASSES.

We believe that it is in this field where the greatest good has been accomplished. The mission of school music is no

longer to teach only the cold side, known as sight reading, but to make the whole being respond to the warmth of music as a contribution to better living. To accomplish this, music appreciation has been introduced as a part of many of our courses of study. Extra music time may have to be added to carry out this program, but educators are willing to concede that the time is well spent. A further development in music appreciation has been the carrying on of the music memory contest. The actual contest idea has been carefully subordinated to the greater instruction of the masses, and every year millions of school children in the United States are being trained to recognize and name the melodies from the great masters. At present this development is being confined to the upper grades of the elementary school, but the time is not far distant when the plan will be generally extended to all the grades, and even the kindergarten will have its share of listening lessons. It is true that in many school systems appreciation is part of the kindergarten and primary curriculum, but no definite plans have as yet been formulated to make the subject a nation-wide accomplishment.

The most positive change has taken place in this branch of school music. A generation ago the emphasis was placed here to make pupils expert readers. The plan fell by its own weight because only the few ever reached the point of proficiency which warranted the strong insistence. Today the approach to music reading is accomplished through the channel of interest. The child is first trained to do the thing as a whole before he is asked to analyze the music from a technical standpoint. Formalism still exists and will exist as long as we have educators who can only think along such lines. Music is not merely the learning of sound combinations through intervals, but it must be a complete understanding of the content of music as a whole.

The reaction to the change in instruction has been a finer response by the pupils and teachers, a broader understanding of the subject and a greater joy in the actual school life in music. So many children left school not only unfamiliar with music but with almost an abhorrence of the subject. Happiness is the keynote and it can be accomplished only through the great joy of doing.

### Berúmen at De Witt Clinton

Although Ernesto Berúmen was not feeling very well, he appeared at the Evening Mail concert, given at the De Witt Clinton High School on April 23. The brilliant young pianist gave an excellent performance of three Spanish numbers by Albeniz and Ponce and also compositions by La Forge and MacDowell. Few in the audience realized the illness of Mr. Berúmen, for his playing was as dashing and powerful as ever. However, the young pianist did not respond to the encores which the audience insisted upon having after his last group.

### Grand Rapids Gives Smith Fine Reception

Ethelynde Smith, soprano, made an excellent impression when she sang for the Ladies' Literary Club at Grand Rapids, Mich., on April 15, for following the recital about two hundred people came up to meet her and express personally their appreciation. The critics were very generous

in their praise of the soprano, mentioning her sympathetic lower tones, clear enunciation, and the fact that she was at her best in the compositions requiring finesse and delicacy. Her program was comprised of eighteenth century classics, a modern French aria and French songs, an American aria, songs by living composers and a group of interesting children's songs. The whole program was thoroughly enjoyed as presented by this artist, whose voice and intelligent interpretations always give pleasure.

### How Alice Nielsen Began Her Stage Career

Alice Nielsen, when talking a few days ago about the early years of her career, told a charming story of how she first went on the stage.

She was eight years old when a company came to her home town to give a juvenile production of "The Mikado." She was taken to hear it, and from that day, as she came and went from school, haunted the stage door of the theater in the hope of seeing the manager. Her idea was to ask him to let her join the company.

One day, as she waited, the manager came out of the door. Although frightened, she spoke to him and told him what she wanted. Such was her earnestness that he took her into the theater and had her sing for him. She sang two of Nanki-Poo's songs. He told her she sang beautifully, but that he had no place for her in his company.

But the fates were on her side. Within a few days the child who was singing Nanki-Poo was taken ill. The manager called at the Nielsen home to talk over the possibility of little Alice taking the role. But little Alice's mother would not hear of it. A Nielsen on the stage! Outrageous!

But the manager would not give in. He suggested that a fictitious name be used. He had to argue the point long before the mother's consent was gained. Then came the problem as to the nom-de-plume. The quick-witted manager did not take long to solve that. He turned to Alice:

"You have the rosiest cheeks I've ever seen. You were born in the South. We'll call you Rose Southern."

And it was as Rose Southern that Alice Nielsen made her first professional appearance, and later, her first tour.

### Goldman Postpones Fall Tour

Edwin Franko Goldman has definitely decided to abandon the transcontinental tour which he proposed to make with his band next fall, and to postpone it until either the Spring or Fall of 1923. Very few organizations have ever received such tempting offers from all parts of the country, and many of the local managers, particularly in the West and South, are keenly disappointed at Mr. Goldman's decision. Some new and bigger undertaking, which will be announced at a later date, is now being planned which will make it impossible for Mr. Goldman and his band to leave New York in the Fall. His presence will be required here for some time to come in order that these plans may be put into effect.

The well known bandmaster is the organizer of the now famous summer concerts at Columbia University and has managed these successful concerts from their start, five years ago. He has achieved a unique success during these five years. The Goldman Band will remain, as in the past, under the personal management of its conductor.

### Lanham and Pupil in Two Cities

At Chevey Chase School, Washington, D. C., April 11, Raymond Moore, baritone, pupil of McCall Lanham, gave a recital of eleven songs and arias. The first group was in Italian, the others were in German or English. Of American composers "I Arise From Dreams of Thee" (Huhn), "Vale" (Russell), and "Deep in My Heart" (Aylward), were his songs, and in all these he showed the good example and instruction of his eminent teacher. On Easter Sunday, Norman Landis, organist and director of the Presbyterian Church, Flemington, N. J., engaged Mr. Lanham as special soloist for the evening service. He sang the baritone solos in "The Life Everlasting" (Matthews), of which there are three, and did this in a way which brought hearty approval on all sides. Mr. Lanham is himself an expert organist, with extensive knowledge of choral works. This breadth of experience enables him to sing with musicianly authority.

### Pratt Institute Men's Glee Club Concert

The men's glee club of Pratt Institute, Leroy Tebbs, director, gave its third annual concert in the Pratt Auditorium, Brooklyn, April 21. Considering the fact that the members of the glee club can give but a small amount of time to this sort of work, owing to the demands of the regular course, the results are most gratifying, and show the capable leadership of Mr. Tebbs. Varied types of songs were well rendered. Lorraine Lucas, soprano, was the assisting artist, and Kyle M. Dunkel was accompanist. The club accompanist is Edward F. Casey, and president is Karl M. Pattee.

### Ten Dates for Francesca Kaspar Lawson

On April 26 Francesca Kaspar Lawson started a tour of ten concerts in West Virginia, her first appearance being for the Weston Music Club. The following day, April 27, there was an engagement in Grafton, April 28, Philippi, Broadbenders College (her third appearance), April 29, Elkins, Davis and Elkins College (also her third appearance), May 1, New Cumberland, High School; May 2, Williams-town, Music Club; May 4, Bramwell High School, Concord; May 5, State Normal, Athens; May 6, Lewisburg Seminary, and May 8 at Summersville High School.

### Ganz Delighted with Namara's Success on Tour

Word has come from Monroe, La., where Marguerite Namara sang with the St. Louis Symphony Orchestra on April 5, that Rudolph Ganz, the conductor of that notable musical organization, was "delighted" with the success of the prima donna soprano of the Chicago Opera as soloist on tour with the orchestra. Incidentally, Mme. Namara has been obliged to sing three and four encores at every concert on the tour and has been in exceptionally good voice. The soprano was scheduled to sail for Europe on May 6.

## GAY MACLAREN

"AMERICA'S MOST UNIQUE DRAMATIC ARTIST"

"EXTRAORDINARY"—Stephen Rathbun, New York Sun.

Season 1922-23 Now Booking

Management: Caroline Evans

53 Washington Square,

New York.



Photo by Kubey-Rembrandt Studios

"The other day Mme. Samaroff, who is an American, born in Texas, finished one of the most remarkable achievements on record. In eight recitals she played all of Beethoven's thirty-two sonatas for piano solo. From the point of memory alone this would have been a rare feat. But that was taken for granted. This pianist had previously shown that, not only is the cerebral side of Beethoven's music well known to her, but that she also feels his heart beats."—Henry T. Finck in the *New York Evening Post*.

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## NEW YORK CONCERTS

## The Kronold Memorial Concert

When the Rev. Dr. Rabbi Silverman, Charles D. Isaacson, Bendix T. Minden, F. W. Riesberg and a few others met in January on several successive Sunday afternoons and talked over preliminaries for a Hans Kronold Memorial Concert (for the benefit of the family), the last named, of the staff of the MUSICAL COURIER, was made head of a committee to secure the chairman for the affair. After due consideration he called on President Mme. Von Klenner, of the National Opera Club, to take over this important charge. For personal reasons Messrs. Silverman and Isaacson ceased their activities, but immediately upon taking full charge of the affair Mme. Von Klenner secured the invaluable aid of Henry Hadley, as chairman of the artists' committee; Harry Barnhart, chairman of the committee of arrangements; John M. Fulton, treasurer. From that time on Mme. Von Klenner was the guiding spirit, her indomitable enthusiasm gaining all points.

The splendid attendance at the concert in Carnegie Hall, May 7, was proof that Hans Kronold, though dead, was not forgotten, as Mme. Von Klenner said in her inspired address. She thanked her club (the National Opera Club of America) for its practical assistance (personally she and members sold more tickets than anyone), and her speech was one of the unforgettable events of the affair. Wonder of wonders, there were no absent artists, as is usual at benefits, so the program of thirteen numbers, with its enthusiastic encores, was too long. Huntington Woodman, organist; Cantor Rosenblatt, with his high-voice effects; Maud Morgan's ten harpists; Robert Murray, boy soprano; the Rubinstein Club, 100 singers, directed by William R. Chapman (Mr. Kronold was several times soloist with the club, and at the annual Maine concerts given by Mr. Chapman); Leo Schulz, and his twenty cellists, playing his own composition, "In Memory," for cellos, double bass and tympani, as well as appearing as soloist, with an encore number; Julia Claussen, operatic prima donna; Earle Tuckerman, baritone, and Andre Polah, violinist—all these contributed their great art in a way that money could not buy.

During the evening one noted the cello, draped with purple, with its broken string Mr. Kronold's own instrument—this was designed by Mme. Von Klenner—and the musical and poetic climax of the affair occurred when, with darkened auditorium, a light only on the cello, the Rubinstein Club sang "The Lost Chord" as the closing number.

The present writer saw little Hans Kronold frequently as a boy, in the Leipzig Conservatory, where his sister, Selma Kronold, was a vocal student (later soprano at the Metropolitan Opera House); he was then an earnest, bright little chap, always on hand when his sister sang. Later when the entire family came to America, early ties were renewed. Professional association with him in concerts, in church, and elsewhere showed him a man of tremendous musical enthusiasm; he loved music, loved to play, was happiest in its expression, always good-humored, optimistic, and of happy disposition. He will be missed! F. W. R.

## Leo Ornstein and the Ampico

Leo Ornstein and the Ampico appeared as joint actors in a film entitled "Immortalized," given a first showing at Carnegie Hall on May 4, supported by a symphony orchestra conducted by Hugo Riesenfeld. The program opened with a concert of orchestra music—the "Sakuntala" overture, a minuet by Schubert, Grainger's "Irish Tune" and Liszt's "Preludes"—splendidly rendered under the direction of Dr. Riesenfeld. The film followed, and here is the story of it as near as memory serves to reproduce it:

It shows, to begin with, how great thoughts and great events have been immortalized in painting and sculpture. It then shows Ornstein at the Metropolitan Museum of Art standing before the picture of the child Mozart playing for the court. Ornstein remarks to his sister that it is fortunate that that scene could be thus immortalized. Next we see Ornstein at the Ampico factory. His attention is attracted to playing in another room. He listens, then exclaims, "Ah! The great master, Godowsky." He opens the door and passes through into an empty room. There is nothing there but a piano. And the piano is playing the interpretation of the absent Godowsky. Ornstein is amazed. He says he would like to play the Rubinstein concerto. The next picture shows him recording this concerto, and shows, to some extent, how the recording is done. Next scene, Ornstein, at home, practicing. Receives letter announcing that he is to be soloist at a concert. Goes out to drive in automobile; returning he hurts his left arm. Doctor declares he cannot play for a week or more. Concert the following evening. Decides to deceive his audience, pretending to play while the Ampico does the playing, reproducing his recorded interpretation, which is the same thing. Next we see him in Carnegie Hall. Bodanzky is shown as conductor, so it is presumably at a concert of the National Symphony Orchestra. Ornstein sits in shadow while the rest of the hall is brilliantly lighted. He moves his right arm about as if playing. Applause. Ornstein, behind scenes, says he is ashamed to keep up the deception. He goes out on the stage, holds up his hand for silence, and tells how the Ampico played the concerto. Man in audience stands up and says, "Impossible! If it is true, repeat the work without going near the piano." Work repeated while Ornstein stands aside. There are several interpolated scenes showing Godowsky, Rachmaninoff and others playing for the Ampico or listening to the Ampico.

So much for the film. At the end of it the spotlight was turned on Ornstein, who was in a box. Then it was again turned on the piano (Ampico), which played a movement of Ornstein's interpretation of the Rubinstein concerto. Spotlight again turned on Ornstein in his box. Bows. Applause. Curtain.

## American Noon-Day Concert

It was American Day at Aeolian Hall on May 5. The noonday concert, given under the joint auspices of the Aeolian Company and the Evening Mail, Charles D. Isaacson, chairman, opened with the singing of "The Star Spangled Banner," Dion W. Kennedy at the organ. John Powell's

"Pioneer Dance," as played by himself and reproduced by the Duo-Art piano, was followed by a group of songs by Joseph Mathieu, tenor. Mme. Morton Harris, soprano, assisted by Jaffrey Harris at the piano, pleased in a group which included Leichter's "My Lover He Comes on a Skee," Kramer's "The Faltering Dusk," Manney's "Consecration" and Terry's "Answer." Gray Roberts, tenor, was heard in a group by Russell, Wilson and Rogers, assisted by Gertrude E. Clarke at the piano. There was an "Indian Dance" by Blanche Talmud and Bertha Uhr, festival dancers of the Neighborhood Playhouse, and a modern dance by La Deaux and Macchia.

Mr. Isaacson spoke on "Face to Face with MacDowell," and Harold Morris, pianist, concluded the program with Stoessel's "Seguidilla" and three of his own compositions.

## Hanna Van Vollenhoven Scores at MacDowell Club

At the MacDowell Club on Friday evening, May 5, a splendid program was rendered in a thoroughly artistic manner by Hanna Van Vollenhoven, pianist. Her numbers were varied in style and gave her ample opportunity to display both her technical and interpretative ability. Her facile technic, however, always serves but as a vehicle for her thought. Her touch is rich and sympathetic and she plays with sincerity and rare musical feeling as though she really enjoyed it. Her interpretations are poetic and still her playing has vitality. The Rameau-Godowsky dances were given with clearness and marked rhythm. The Schumann "Papillons" was a lovely, fanciful number, and her Debussy group was admirably given. "Memoires," by Elsa Stiefel, was given its first performance, and of this set of pieces the nocturne was decidedly the best. A large audience applauded her. The program follows:

|  |                 |
|--|-----------------|
| St. Francois d'Assise.....                           | Liszt           |
| La predication aux oiseaux.....                      |                 |
| Renaissance.....                                     | Rameau-Godowsky |
| Memoires, Nocturne, Melodie, Valse, Remembrance..... | Elsa Stiefel    |
| (First Performance)                                  |                 |
| Papillons, op. 2.....                                | Schumann        |
| Jardins sous la Pluie.....                           | Debussy         |
| Poissons d'Or.....                                   | Debussy         |
| Arabesque No. 2.....                                 | Debussy         |
| Valse (Posthumous).....                              | Chopin          |
| Polonaise, op. 53.....                               | Chopin          |

## Emma Calvé at Benefit Concert

Benefit affairs are usually not reviewed in these columns, yet the appearance of Emma Calvé at Carnegie Hall, May 4, proved too interesting to neglect. Under the auspices of the St. Johnland Auxiliary of Women, for the benefit of St. Johnland, the great artist held the attention of her large audience throughout a varied program, proving again the great power of her personality and beauty of her voice. It was called her farewell recital of the season, and the program consisted mostly of opera arias in which she has won world renown. She refused to abide by the printed list and announced many of her offerings from the stage. Into many of these contributions she brought a touch of dramatic action which aroused the keen delight of the audience. Among her most important selections were three Marguerite arias, the prison aria from "Mefistofele," the Jewel Song from "Faust," an aria from "Damnation of Faust," the racconto from "Cavalleria Rusticana," and her favorite Habanera from "Carmen." There were many other numbers and numerous encores.

## Dorsey Whittington Gives Program

Dorsey Whittington, a talented artist-pupil of Edwin Hughes, gave a piano recital at Rumford Hall, Saturday evening, May 6. This young artist has many fine qualities, among them a splendid technic, a singing tone and poetic imagination. The Bach toccata and fugue was played clearly and incisively. The Beethoven sonata showed refined phrasing and good style, and his shorter numbers had good coloring. The Brahms rhapsody and the Liszt number revealed a sure and thorough technic.

He played the following program:

|                                      |             |
|--------------------------------------|-------------|
| Tocatta and fugue, D minor.....      | Bach-Tausig |
| Andante and variations, F minor..... | Haydn       |
| Sonata Appassionata.....             | Beethoven   |
| Rhapsody, G minor.....               | Brahms      |
| Warum.....                           | Schumann    |
| Tangled Dreams.....                  | Schumann    |
| May Night.....                       | Palmgren    |
| Dance of the Gnomes.....             | Liszt       |

## Amy Grant's Engagements and May Receptions

April 13, Amy Grant entertained at her studio. The artists were Audrey Roslyn, pianist, a pupil of Mr. and Mrs. Harold Morris; Baroness de Torinoff, soprano, formerly of the Royal Opera, Petrograd, with monologue by Ann Emery and Mrs. Donald Campbell. Miss Grant will be at home Thursdays during May, from 5 to 7 o'clock. Her appearance in opera recitals during April included: Aeolian Hall, "Louise," "Monna Vanna"; Woman's Club, Paterson, N. J., "Die Tote Stadt"; Summit, N. J., "Thais"; Carnegie Hall, New York, short recitations to music, and last act of "Thais."

## Sametini to Hold Kansas City Master Class

The Horner Institute of Fine Arts of Kansas City has engaged Leon Sametini to hold a master class there for six weeks this summer. This class, however, will not interfere with Mr. Sametini's summer master classes at the Chicago Musical College.

## Boggetti Artist at Witherspoon Hall

Marian Anderson, contralto, will give a song recital at Witherspoon Hall, Philadelphia, on May 18. Miss Anderson is an artist-pupil of Giuseppe Boggetti, the vocal teacher, of New York and Philadelphia.

## Jacques Gordon to Marry

Jacques Gordon, violinist, formerly of New York and now concertmaster of the Chicago Symphony Orchestra, is soon to marry Ruth Jacobstein, a New York lawyer.

## Irene Williams Sings in Buffalo

Irene Williams was heard in recital in Buffalo on May 3.

## AN UNUSUAL PIANIST



## FREDERIC DIXON

An unusually interesting debut.—*New York Telegram.*

Unusual tone and mature technique. Authoritative and original in interpretation.—*New York Tribune.*

His audience was large and enthusiastic.—*New York Herald.*

He proved popular with his enthusiastic audience.—*New York World.*

Mr. Dixon's outstanding fault was a pronounced sentimentality.—*New York American.*

Mr. Dixon is never sentimental. Fine sense of the dramatic elements of music.—*New York Telegram.*

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## "I AM A GREAT BELIEVER IN SONGS PEOPLE LIKE," DECLARES JOHN STEEL

"Vaudeville Is for the American Public What Subsidized Opera Is for the Public of Europe"

Giving the public what it wants, maintaining his reputation with the musically initiate, and holding to his ideals—these are probably the most important problems faced by a serious artist who enters vaudeville. If this be true about an artist who has stepped from the concert stage to the varieties, it is even more true of the musical comedy

mind was my future as a concert singer, and I did not want to do anything that might injure me there. I had the idea so many singers have, that to please a vaudeville audience one must sing nothing but 'jazz,' ragtime or cheap ballads, and I knew what that would do to me among the music critics and public.

"That is where I was mistaken. A song can be popular and have a wide appeal, without being an offence to taste. One thing I feel sure of is, that no creative work can win approval without having some merit. Too many people, having a superior attitude, believe or pretend to believe that anything the masses like is necessarily unworthy."

"I take my work in vaudeville very seriously," continued Mr. Steel, "for I hope to draw my recital audiences from the 20,000 people who hear me each week on the Keith circuit. Consequently I choose my songs with care, not presenting a number that I would not be willing to sing in concert. But I am a great believer in songs people like."

On the subject of vaudeville and vaudeville audiences Mr. Steel has acquired some interesting theories.

"Vaudeville," he insisted, "is for the American public what subsidized opera is for the public of Europe. It practically is the people's only opportunity. It brings good music to the masses who cannot afford to attend opera because of prohibitive prices. Do not think that I am unmindful of the numerous free concerts that are given all over the country. But those are attended only by people who are music lovers. Vaudeville, however, is making music lovers of people who never cared about music at all."

"The reason is that it isn't obvious uplift. People hate that. But, by putting a singer or an instrumentalist of real musical training on the bill with comedy or dancing acts, a discriminating taste in music is being cultivated in vaudeville audiences, and that is why I say that songs these people approve must have musical value."

Among the most popular of the songs that Mr. Steel has been singing on his tour is "Only a Smile," music by J. S. Zamecnik. A short time ago Sam Fox, of the Sam Fox Publishing Co., received the following telegram: "I know you will be delighted to hear your new song 'Only a Smile' is a huge success for me. I think it the logical successor to 'Sunshine of Your Smile.' It is a beautiful song and I consider it one of the best of my repertory. Congratulations and much success which you are sure to have with this song. Regards."

(Signed) John Steele."

### Berumen Scores in Toledo Recital

Ernesto Berumen scored a success at his recent piano recital at the Toledo Scott Auditorium, before the Toledo



© J. A. Bill

JOHN STEEL,  
tenor.

or vaudeville performer who hopes to step to the concert or opera stage.

One of the singers who has solved this problem is John Steel, American tenor, who, gaining his fame through Victor records and the "Ziegfeld Follies," is at present a headliner on the Keith circuit, preparatory to entering the concert field.

"The one thing," said Mr. Steel, "that worried me most when I first entered vaudeville, was 'songs.' First in my

Piano Teachers' Association. Numbers by Bach-Liszt, Haydn, Beethoven, Albeniz, Granados, Ponce, MacDowell, Boutelle and La Forge appeared on the program, and the audience appeared to enjoy particularly a "Minuetto" by Haydn, which the pianist played exquisitely. A "Pan Suite," written by Betty Boutelle and dedicated to the young artist, and two brilliant numbers by La Forge were among Mr. Berumen's best offerings. After the concert an informal reception was given to the pianist.

### Simmions Studio Activities

Louis Simmions, New York vocal teacher, will teach at his summer studio in Southampton, L. I., during the months of June, July, August and September.

Mr. Simmions' present season was one of the most strenuous and successful of his long professional career. He has taught at his New York studio uninterruptedly from the early fall. The outlook for rest and recreation is not encouraging as Mr. Simmions' time at his summer studio is almost completely filled with serious pupils from all parts of the United States.

Among Mr. Simmions' pupils now prominently before the public, mention must be made of Bernardo Olshansky, baritone, who was heard in an unusually successful recital in Aeolian Hall last fall. Mr. Olshansky also appeared in concert at Ridgewood, N. J., Lexington, Ky., with the



SIMMIONS SUMMER STUDIO,  
Southampton, L. I.

Mozart Club in Jamestown, N. Y., and at the home of Clarence Mackay in New York City.

Dorothy Rust Hemenway, soprano, another artist pupil of Mr. Simmions, was the assisting artist in a song recital in Philadelphia at the Academy of Music Foyer, on May 2. Miss Hemenway was frequently heard in the West before commencing her studies with Mr. Simmions, and under his able guidance, has made remarkable progress.

Jeanette Studley, coloratura soprano, who has studied with Mr. Simmions for the past two years, appeared with the Euphony Choral Society, at the Waldorf-Astoria Hotel, New York, on April 21.

Joseph Mendelsohn, a young American baritone, another convincing product from the Simmions studios, has been engaged to sing in "Blossomtime." Mr. Mendelsohn appeared in a joint recital with Miss Baker, dramatic reader, on May 2, at Hotel Biltmore, New York. Mr. Simmions predicts a fine future for this young singer.

Sara Lichter, soprano, who has studied with Mr. Simmions two years, is the possessor of a voice of much beauty and gives every promise for a successful career. Doris Morrow, a pupil of his for the past year, sings at the Red Brick Church, New York; she has a beautiful voice and is progressing rapidly. Helen Kramer, a young lyric soprano from Kansas City, is an ardent student and promises to reach a high point in the field of vocal art. Vivian Hoffman, soprano, also from Kansas City, possesses both voice and personality requisite for light opera. Miss Russell Hughes, a dancing pupil of Ottokar Bartik, and a great find for musical comedy, is forging ahead under Mr. Simmions' training.

Aside from this, Mr. Simmions has a class of thirty-five vocal students at the Merrit School in Mamaroneck, N. Y., where he will shortly present twenty-five pupils in a program of songs by American composers.

### Musical at Laura E. Morrill Studio

On Easter Sunday afternoon an especially interesting program was presented by pupils of Laura E. Morrill at her New York studios. Those appearing were Sarah Edwards, Grace Nott, Florence McCullagh, Leah Lannemann, Florence Ganggle and Dorothea Cooley, all of whom showed the result of excellent training on the part of their mentor. Mme. Morrill gave a talk on voice and interpretation which was much appreciated by the audience. At some future date she will give several talks on her method to which the public will be invited.

Miss Nott recently sang with success at the Opera House in Hanover, Pa., and May 4 she was engaged by the Woman's Club of York, Pa., to sing a group of songs as well as solo parts in the "Blessed Damozel." Miss Edwards is contralto at the Ninth Church of Christ, Scientist, Morosco Theater; Leah Lannemann has been secured for the Third Church of Christ, Scientist, Brooklyn, and Clari-bel Warner sings at the First Church of Christ, Scientist, Scranton, Pa. Claire Peteler was booked for a concert appearance with Michel Penha on May 2, and Miss Edwards sang at the Metropolitan Opera House on May 7.

"One of but few auspicious debuts in New York recital this season."

# MILDRED FAAS

## Soprano

TOWN HALL, MARCH 20

New York Tribune,  
March 21, 1922

Her good taste, intelligence, fine musical instincts and sound training were in evidence in her selection of songs as well as her singing of them. Her program was most commendable.

New York Herald,  
March 21, 1922

She showed skill in the management of gradations of force and sang piano very well indeed. Her pronunciation of English was unusually clear.

New York Evening Mail,  
March 21, 1922

A certain dramatic quality is in her singing and her moods are convincingly sincere.



Soloist, Bach Festival, Bethlehem, Pa., May 26th. Sixth Consecutive Year.

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## WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

### N. Val Peavey, Pianist, April 18

*American Herald* Mr. Peavey . . . played such technical tests as Haydn's variations and Beethoven's sonata, op. 27, with precision, brilliancy and tonal beauty.

*Herald* His style was not always clear or incisive and he struck no few wrong notes.

### Luella Meluis, Soprano, April 18

*Herald* Her intonation was correct.

*Sun* She broke faith often with the pitch.

### Michael Banner, Violinist, April 24

*Evening Mail* Mr. Banner still draws an ap pealingly sweet tone.

*Evening World* The tone disclosed last night was a bit dry.

### Mengelberg, Conducting Beethoven Symphony, April 26

*Herald* On the whole it was a finely wrought, deeply felt and remarkably finished performance of the great symphony.

*American* The performance of the great choral symphony . . . was not thoroughly elaborated and finished in details. It was a good workmanlike performance on the whole but not inspiring.

*Tribune* The choral portion was in the highest degree creditable to the Oratorio Society.

*World* The chorus work was generally poor.

### Marjorie Squires, Contralto, April 23

*World* Her voice is excellent throughout its compass—clear and free at the top, mellow without huskiness at the bottom, large and resonant.

*Evening World* There are a couple of weak spots in the middle register and, in such a song as Stephen's "Separation," for example, the final low notes seemed to lack the volume necessary to make an effective finish.

### Sykora the Pioneer of the Orient

These days one hears a good deal about artists going to the Orient for concert tours. Leopold Godowsky leaves soon and Mischa Elman and Schumann Heink have already been there. Plans are being made from time to time for singers and instrumentalists to appear in Japan, China, etc., so that when one considers the fact, the question at once arises in one's mind as to who was the pioneer?

The Japan Advertiser of February 19, 1921, throws a little light on the subject: "As Mischa Elman, the world famous violinist, begins his tour of Japan with a series of concerts at the Imperial Theater of Tokyo, Bogumil Sykora, one of the foremost living cellists, takes his departure from the shores of Japan, after having literally opened the doors in this Far Eastern country to western classical music. Mr. Sykora has just completed his final tour in Japan—a tour of exceptional success in that he has been received with acclamation and enthusiasm everywhere. The cellist, after two farewell private concerts in Tokyo and Yokohama on February 5 and 6, has given eight concerts in the Japanese provinces. The size of the audiences at these more or less out of the way places, where school houses or churches were generally the best halls which could be secured; alone attests the popularity of the artist and the hold he has on the people of Japan.

"Mr. Sykora is immensely popular in Japan. At Okayama he was given an ovation in the streets of more than a half-hour's duration. At Kurashiki, where no foreign musician had ever appeared, the mayor and all the leading citizens gave him a big reception. A large number of residents of Kagoshima went all the way to Kumamoto and Fukuoka to greet the cellist who was to come to their city within a few days. It was Sykora's first appearance in Kagoshima, and both in the afternoon and evening the streets through which he passed were lined several persons deep, who gave him an ovation of an hour's duration."

Mr. Sykora is at present making his headquarters in Cicero, Ill. He has been filling a number of concert dates in and around there. Last month when he played for the Woman's Club, of Cicero, one of the dailies said in part: "Mr. Sykora, who closed the program, an artist unknown to almost all, came, played and conquered. He has depth of feeling, temperament and technic and an absolute mastery of his instrument, and all who came under the spell of his wonderful playing marvelled."

### Mary Mellish Scores in Mexico Recital

Mary Mellish, Metropolitan soprano, who appeared as soloist with the St. Louis Symphony Orchestra in Urbana and Decatur, Ill., on April 24, gave a recital at Harding College, Mexico, Mo. After her very successful performance, her managers, Haensel and Jones, were in receipt of the following telegram from George May, the director of music of the college: "Mellish triumphed last night. Success assures her a big future throughout the State. A large number of delegates from St. Louis and Kansas City attended the concert and gave the artist an ovation. Many thanks and congratulations."

(Signed) GEORGE MAY,  
Director of Music.

Miss Mellish joined the Scotti Grand Opera Company at Birmingham, Ala., on May 1, and will continue with that organization to the conclusion of its Spring tour.

### Francis Stuart's Master Classes

For years past Francis Stuart, of Carnegie Hall, New York, has spent his summers in California, where he attracted many leading singers of the western coast as temporary pupils. This summer, however, owing to the urging

of many who wish to study with him, he will stay in the metropolis. Master classes will be held by him during the months of May and June, thus providing many local aspirants of the East an opportunity to study with this high class authority, whose many pupils are heard in concerts, musical comedies, comic operas and in church work.

### Klibansky Pupils' Activities

Lottice Howell appeared in a recital at Buena Vista, Va., April 17, at the Southern Seminary; she will be the soloist with the Rubinstein Club on May 6, at the Waldorf-Astoria Hotel, annual breakfast; May 12 she appears in concert in New Orleans, La. Alveda Lofgren appeared as soloist with the Mariners' Lodge at the Masonic Temple, New York. At a concert given under the auspices of the American Legion, Larchmont, N. Y., April 20, the following artist pupils of Mr. Klibansky appeared: Adelaide De Loca, Alveda Lofgren, Walter Preston, Grace Marcella Liddane and Juliette Velty; Mary Ludington was soloist and accompanist.

### Sorrentino in Mount Vernon

Umberto Sorrentino, tenor, appeared as principal soloist with the Mount Vernon Men's Glee Club, April 20, and had a splendid success; he had to give five encores. Later, in a letter, he said: "I am so happy; you know that we singers are really happy when we make successes and sing well. For one to know that the audience likes the singer is the

greatest recompense and repays one for all the work and mental effort." Mr. Sorrentino's season has been a very long and successful one, beginning October 6 and ending June 1.

### Mildred Bryars Features Vanderpool Song

Mildred Bryars, contralto, who, under the management of Walter Anderson, has sung in many concerts in the last month, recently wrote to notify Frederick W. Vanderpool that his new song, "Come Love Me," had been the hit on her programs, and that she had used it in places as widely scattered as the Festival at Lindsborg, Kans.; the Glee Club concert in St. Thomas, Ontario, Canada; the Rubinstein Club, in New York, and also at the music clubs in Fredonia, N. Y., in Lowell, Mass., in Providence, R. I., in Flushing, L. I., and also when she sang at the radio concert in Newark, N. J., from the "WJZ" broadcasting station.

### Adelaide Gescheidt Pupil Wins Musical Comedy Success

Rosamond Whiteside in one week learned the prima donna role of Marjoline (the recent success of Peggy Wood), and scored a distinct "hit." Quick learning is one of the results of study with Adelaide Gescheidt; all her artist pupils are known for this trait.

# LONDON WELCOMES FLONZALEY QUARTET

## In Their Annual Spring Recital

"The Flonzaley Quartet began the program with a very fine performance of the Beethoven opus 127. The clearness and incisiveness of their playing in the third movement, and the extraordinary vitality infused into the interpretation of the finale were remarkable. It was in the treatment of the slow movement that the more subtle qualities of style were best shown, for the complexity of writing demands the utmost flexibility in the interdependence of the players."—*London Times*.

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Carnegie Hall, New York



## AMPICO MUSIC WEEK RECITALS

### MONDAY AFTERNOON.

The Ampico studio recitals that were given every day during New York's Music Week began with a splendid program on Monday afternoon, May 1, when the following artists appeared: Helen Jeffrey, violinist; Rosemary Pfaff, soprano; John Duke, pianist, and Alvin Belden, dancer. Helen Jeffrey draws a sweet tone from her violin and gives sincere and pleasing interpretations. She played the Kreisler and Granados dances with fire and good technic. Rosemary Pfaff was a delight, her beautiful coloratura work standing out in "Lo, Here the Gentle Lark" and "Je Suis Titania" from "Mignon." The Bach-Gounod "Ave Maria" and an aria from "Traviata," as well as Cadman's "From the Land of the Sky Blue Water," revealed her unusual power of interpretation and dramatic possibilities. The "Lullaby," by John Duke, was touchingly given, with the composer at the piano. This is an exquisite little song by this talented young composer-pianist. He further revealed his gifts by playing two groups of piano solos in finished style, including one of his own, the humorous "Dance of the Mannikins," which was repeated by the Ampico from his recording. Alvin Belden, classic dancer, who has a large class at the New York School of Music and Art, appeared daily on the Ampico programs. On Monday he interpreted a Chopin etude and Schubert's "Moment Musical" in a skillful and individual manner, showing besides grace, a fine control of muscles, abandon and freedom in his work. John Duke and Miss Wiswell were the efficient accompanists for some of the numbers, while others were accompanied by the Ampico.

### TUESDAY AFTERNOON.

On Tuesday afternoon, May 2, Adele Parkhurst, soprano; Sophia Goldsmith, diseuse; Juan Reyes, pianist, and Alvin Belden, dancer, were the soloists. Miss Parkhurst gave two groups of songs with good style and splendid diction, her brilliant voice showing to best advantage in Hageman's "At the Well." The Russian folk song of the "Three Cavaliers" was also especially good. Mr. Reyes has an excellent technic, a marked sense of rhythm and good phrasing. The Schubert-Liszt "Auf dem Wasser Zu Singen" was repeated by the Ampico from his recording. Mrs. Goldsmith interpreted a group of poems, with Ampico accompaniment to two of them. Mr. Belden again danced, giving his version of Dvorak's "Humoreske" and Delibes' "Pizzicato."

### WEDNESDAY AFTERNOON.

The program on Wednesday afternoon, May 3, contained piano and vocal solos, as well as characteristic dances.

Hans Barth, pianist, played a group at opening compris-

ing "Minuet" (in antique style) Kramer; "Fantastic Idyll," Brown; "Chinese Dance," Crist and "The Music Box," Barth, the last number being reproduced by the Ampico, and later gave three MacDowell numbers.

Edith Rust-Mellor, soprano, sang two groups comprising "At the Well," Hageman; "Lullaby," Cyril Scott; "Vissi d'Arte" from "La Tosca," Puccini; "Spring," Rogers; "Will o' the Wisp," Spross, and "The Nightingale," Ward-Stephens, all accompanied by the Ampico.

Alvin Belden was seen in three dances: "Gringo Tango," Eastwood Lane; "Chinese Dance," Harriet Cady, and "Dagger Dance," by Victor Herbert.

### THURSDAY AFTERNOON.

Inez Harrison, contralto; Ruth Kemper, violinist; Earl Laros, pianist, and Alvin Belden, dancer, were the artists appearing Thursday afternoon. Miss Harrison's voice is a warm contralto of mezzo range. She sings with feeling and taste, and interpreted in pleasing manner two Strauss songs, one by Saint-Saëns, and a group by Russell, La Forge and Cadman. Harriet Sammett accompanied her in some numbers. Mr. Laros offered selections by Saint-Saëns, Tchaikowsky, Sternburg, Cadman and himself, with good technic and thoughtful regard for phrasing. The Ampico repeated his playing of the Cadman sonata.

Full, firm tones and excellent rhythm are among the many good features of Miss Kemper's playing. "Deep River" by Coleridge Taylor-Powell was especially appealing. Her other numbers were by Kreisler and Saint-Saëns. Irene Gruenberg was at the piano. Mr. Belden was assisted in the "Dance of Priest of Dagon" (Saint-Saëns), by the Misses Curry, Voss and Stewart. He was also seen in "Grossienne," by Satie.

### THURSDAY EVENING.

George Reimherr, tenor, assisted by Lawrence Schaffler, pianist, was heard in an interesting recital at the Ampico Studios on Thursday evening, May 4. In fine voice, Mr. Reimherr did full justice to a well selected program that offered wide scope to his voice and art of interpretation. The program follows:

Cargoes ..... Tom Dobson  
Terre Promise ..... Cecil Forsyth  
Zepherus ..... Henry F. Gilbert  
\*Songs My Mother Taught Me ..... Anton Dvorak  
\*The Moon Drops Low ..... Chas. W. Cadman  
A Hebrew Melody ..... G. Korganov  
Burning Out Is The Sunset's Red Flame ..... Balakierf  
Don Juan's Serenade ..... G. Korganov  
A Revery ..... A. Arensky  
Ah, Not with God's Thunder ..... M. Moussorgsky  
Vergebliches Ständchen ..... Johannes Brahms  
Weisse Wolken ..... Eugen Haile  
Es Muss Ein Wondebare Sein ..... Franz Liszt  
Die Aehren Nur Noch Nicken ..... Richard Strauss  
\*Widmung ..... Robert Schumann  
\*Accompanied by the Ampico.

### FRIDAY AFTERNOON.

On Friday afternoon Louise Stallings, soprano; Vera Berstow, violinist; Earl Laros, pianist, and Alvin Belden, dancer, gave a delightful program. Miss Stallings interpreted with sincerity and artistic intelligence songs by Hil-

dach, Scott, Grieg, Barnett, Lawson and Fourdrain. The "Carnival," by Fourdrain, was especially brilliant, with Ampico accompaniment. Ned Price played excellent accompaniments for her other songs. Mr. Laros gave admirable renditions of the Brahms rhapsody in E flat, a Chopin polonaise, a Martini gavotte, Grainger's "Irish Tune" and his own interesting prelude in B minor. Miss Barstow is a thorough artist, as shown in her playing of Kreisler, Rimsky-Korsakoff and Lalo compositions. The Lalo andante was given with fine musical feeling and very clear, full, sweet tones. Splendid technic was evidenced in all her playing. Mr. Belden interpreted a Chopin etude in the form of a spear dance with vigor and good form, while the Sibelius "Valse Triste" was a decided contrast, in its grace and fancifulness. As for the majority of his numbers during the week he was accompanied by the Ampico.

### SATURDAY MORNING.

The program given at the Ampico Studios Saturday morning, May 6, was something quite different. Alvin Belden, Dorothy Hart, Sally Hamlin and Dorothy Waller entertained especially for the children. Sally Hamlin, in her inimitable manner, told fairy tales and recited in prose and verse, much to the delight of all. Dorothy Hart was a dainty and graceful dancer in Delibes' "Pizzicati," the Padrevski minuet and Pollock's "Valse Nouvelle, while little Dorothy Waller was exquisite in the dancing of Dvorak's "Humoresque." Alvin Belden was enjoyed hugely by the children, big and small, when he danced the "Toy Soldiers' March," by Kreisler, and the humorous "Polichinelle," by Rachmaninoff.

### SATURDAY AFTERNOON.

Saturday afternoon Elinor Whittemore, violinist, and Henry Souvaine, pianist, gave the musical program. Mr. Souvaine gave a dignified, musicianly interpretation of the "Eroica" sonata by MacDowell. His concluding group was comprised of interesting numbers by Debussy, Arensky, Grainger and Chopin, which he played with good tone color, brilliancy and feeling for atmosphere. Miss Whittemore played with appealing tone and fine expression two groups of violin solos by Frank Bridge, Schubert, Sarasate, Fibich, Gardner and Kreisler. The "Cane Brake," by Gardner, was given with good rhythm and vigor, while the "Old Refrain," by Kreisler, was a decided contrast with its tender melody and beautiful sections on double stopping. Dr. Sigmund Spaeth, Ph. D., the well known musical authority, gave an interesting informal discussion on "Tone Color in Piano Playing."

### Enoch & Son's Songs Popular in Broadcasting

In the list of songs that have been broadcasted recently is included "I Pass By Your Window," by May H. Brahe, sung by Joy Sweet, contralto; "Come to the Fair," by Easthope Martin, sung by Norman Jollif, baritone, and "All for You," also by Easthope Martin, and which has been sung by numerous artists. "At Eventime," by Frank H. Gray, was broadcasted from the Indianapolis station by Charles A. Clary, baritone. Many artists consider this Mr. Gray's best song. Enoch & Sons is the publisher.



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### Claudia Muzio Scores in Havana Recital— Gives Interesting News

Havana, Cuba, May 3.—This afternoon at five-thirty o'clock at the Theatre National, where she first sang in 1916 and where she has not been heard since, Claudia Muzio, soprano of the Metropolitan Opera Company, gave the first of two recitals here before an audience of large proportions. The concert was scheduled to begin at five sharp, but owing to the "run on the box office," it did not begin until a half hour later, when the theater was filled from gallery to orchestra, with hundreds of people sitting on the stage.

Miss Muzio's first number was "Ritorna Vincitor," from "Aida," and when she appeared upon the stage she was accorded salvos of applause that kept her bowing for several minutes. Applause reigned again after her superb rendition of the aria, and as an encore she gave a selection from "La Vally."

Three charming numbers by De Curtis were well received, followed by two encores. Later on in the program three English songs: "Were I A Star," Burleigh; "Mon Jardin," Fourdrain, and "The Cuckoo," by Lehmann, were particularly enjoyed. Three more encores were requested and graciously given. The final number was the "Pace Mio Dio" from "La Forza del Destino," Verdi; this Miss Muzio rendered with sincere pathos and much color, arousing the large audience to great heights of enthusiasm. Her extra selection was "Mimi's Good-bye," from the third act of "La Bohème." Again the beautiful singer was accorded an ovation that she will not be likely to forget.

On Saturday next Miss Muzio will give her second and final concert of the season.

Following the concert, the writer visited Miss Muzio's dressing room to ask her if she had anything to say to the readers of the MUSICAL COURIER.

"The MUSICAL COURIER!" she exclaimed, her face, her eyes showing her pleasure. Happily, she asked slowly:

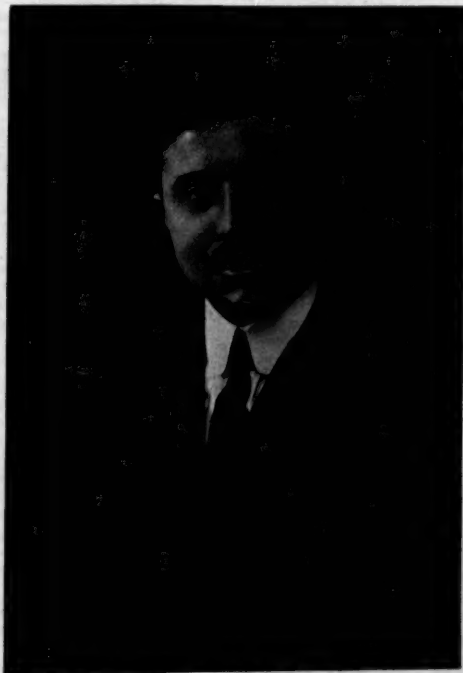
"Do you allude to my return to New York?"

"Yes! Do you intend to sing in that city during the 1922-23 season?"

"Perhaps! Probably I shall see all my friends and admirers there next season—in concert. Yes! Let them all know through the MUSICAL COURIER that I was so happy over my wonderful reception upon the occasion of my final performance of "Andrea Chenier," at the Metropolitan. I certainly shall never forget it. The American public is particularly dear to me, for the best years of my career I have spent in New York. Recently I received an offer from a big operatic organization in America and very probably I will accept it as I do want to sing in opera for the American people." A. P.

### Fortune Gallo Off for Europe This Week

In quest of rest and relaxation following an unbroken period of more than seven years' close attention to details



FORTUNE GALLO

of the San Carlo Grand Opera Company and the tours of Mme. Pavlova and Vasa Priboda, Impresario Fortune Gallo, accompanied by his wife, Sofia Charlebois, the soprano, will sail for Europe on the White Star liner Olympic next Saturday. Mr. and Mrs. Gallo first will go to London where negotiations for the appearance of the San Carlo forces at Covent Garden next spring are to be continued. The Gallos will also visit Paris, Monte Carlo, Nice and Bordeaux, after which the party is to go to Italy and to Rome, Florence, Venice, Naples and other opera centers. Later a visit to the old Gallo home in Torremaggiore is planned, and then Mr. Gallo will journey to the important battlefields of Italy, seeking out the locations of the engagements where several of his distinguished brothers gave up their lives for their country in the late war.

While in Italy Mr. Gallo will confer with a number of singers and it would not be surprising if two or three of Italy's best known artists should accompany him upon his return, which he plans for late in July.

During Mr. Gallo's absence in Europe the San Carlo and its allied affairs will be in the hands of Charles R. Baker,

who recently joined the organization of which, for some ten years, he was business manager and publicity representative. The interesting announcement is given out from Mr. Gallo's office that the next New York engagement of the San Carlo will open at the Century Theater on Monday, September 18, and will be for four weeks.

### Russian Opera Opens with "Rousalka"

The Russian Opera Company, which has been touring the Orient for the last two or three years and is finishing in New York an American tour that began on the Pacific Coast, opened on Monday evening, May 8, at the New Amsterdam Theater with a performance of Dargomisky's "Rousalka" ("The Mermaid"), the first time that this work had ever been given in this city. It is sixty-eight years since "Rousalka" had its first performance, and it sounds so. Part of the music is early nineteenth century Italian in style; the rest, mostly choruses and dances, is Slavic and vastly better than the imitation Italian. The book is no better and no worse than most opera books of those days—and many since. The performance was characterized by earnestness.

Each and every artist, from prima donna down to the last bass of the chorus, did his or her best. There are no stars, but, on the other hand, there is a general level of acceptability. The voices are fair and the singing good enough to give one an excellent idea of unfamiliar works. Best, musically speaking, was the singing of the chorus, and the fact that everybody enunciated with admirable distinctness. Michael Feveisky conducted and kept singers and a rather scrub orchestra of about thirty well together. There was a very large Russian contingent in the house and it was perfectly evident that the performance gave them much joy, for applause was loud and long at every opportunity. In the cast were Nicholas Karlash (The Miller), Marie Mashir (his daughter), Nicholas Busanovsky (the Prince), Valentina Valentiova (the Princess), Ernestina Daen (Olga), David Tulchinoff (Marriage Broker) and Gregory Ardatoff (the Hunter).

### Anna Case With Brooklyn Apollo Club

Anna Case appeared for the third time in Greater New York this season before the Brooklyn Apollo Club at the Academy of Music on April 25. Miss Case still has recital dates to fill in Montreal and Watertown, after which her present tour of forty-eight concerts will end.

### London Success for D'Arle

Cable advices received from London are to the effect that Yvonne d'Arle, the young Metropolitan soprano, scored a distinct success on her first appearance in the English capital, where she sang at Queen's Hall, May 6, in a joint recital with Titta Ruffo.

### De Wald-Kuhle Students Give Recital

Students of Laura de Wald-Kuhle presented an interesting program in Presser Hall, Philadelphia, on the evening of May 2.

### Blair Fairchild Honored

Blair Fairchild, the American composer, who has long resided in France and whose ballet "Dame Libellule" has recently been successfully given at the Opera-Comique, has



IN LA JOLLA, CAL.

Mrs. Max Heinrich, widow of the late well known musician, and Charles Wakefield Cadman, the composer, snapped at the former's home in La Jolla, Cal.

been, according to Le Menestrel, unanimously elected an honorary member of the Royal Academy of Bologna.

### Betsy Lane Shepherd in Reading

Betsy Lane Shepherd, who recently appeared as soloist with the Buffalo Orpheus Club, has been engaged by the Reading (Pa.) Choral Society to sing the soprano solos in "Elijah" and "Thanatopsis" in that city on May 11.



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"When she ended and the spell was broken there came a tornado of applause so sweeping and continuous that it threatened to smash the stone tablets of the ancient law against 'extras' at a symphony concert."—Boston Herald.

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## ATLANTA

(Continued from page 23)

Mary Butt Griffith Dobbs (Mrs. John Henry Dobbs), a member of the faculty of the seminary, aided greatly.

An occasion that will long be remembered by the little inmates of the Scottish Rite Hospital for Crippled Children, was the radio concert which they heard Sunday, April 9, through the courtesy of Carter Electric Company, were installed its fine receiving set in the hospital so that the concert broadcasted by the Atlanta Journal's radio station—WSB—could be enjoyed by the crippled youngsters. The program included a sermon by Rev. Ashby M. Jones, of Ponce de Leon Baptist Church, and a sacred concert by Patricia Trio, of the Alkahest Lyceum System, for the afternoon, and in the evening a concert by the Atlanta Opera Club.

The musicale given at St. Luke's Church, on April 9, by the members of the choir, was well attended and a goodly sum was realized for the benefit of the missionary work being done by Circle 5, Mrs. S. C. Dobbs chairman. The members of the choir are Mrs. Byron O. Carlton, Mrs. L. Dean King, Charles F. Hoke, and Charles Carter.

A feature that proved of intense interest anent the opening of the Atlanta Woman's Club Auditorium for dedication on April 17, 18 and 19 is the fact that Enrico Leide, conductor of the Howard Orchestra of the Howard Theater, arranged the orchestration. The leading motif, woven throughout the play, features Balkan folk songs.

Mrs. James A. Erwin gave a musicale tea at the Atlanta Chapter, United Daughters of the Confederacy, for the benefit of the new chapter house, on April 6. Lillouise offered violin selections, accompanied by Hazel Wood. Martha Hightower read "Madame Butterfly" in costume, and a duet by Eloise Vining and Mrs. Garnett Cobb completed the excellent program.

Lucille Scarbrough graduated from the Atlanta Conservatory of Music, giving a recital April 10, at Cable Hall. She is a pupil of Mary Lansing and has a beautiful lyric soprano voice. She was assisted in her graduation recital by Vivian Russell.

Margaret Battle made her debut in concert circles at the Howard Theater, singing in "The Secret of Suzanne," an operologue offered under the auspices of the Woman's Club. Miss Battle possesses not only a lovely voice, but also skill in handling it, and a freedom from faults in vocalization which is satisfying. Her work, heretofore, has been mainly in church choirs, where she has built for herself an enviable reputation.

The regular weekly concert at Edison Hall, April 13, was well attended. A re-creation of two or three favorite Lucrezia Bori selections proved popular. Elizabeth Spencer sang "Love's Old Sweet Story," Mrs. Eastlack, of the Eastlack School of Oratory, presented two pupils, Marjorie Morgan and Irene Colwell, who acquitted themselves with grace; Pearl Kean Rynyan with her piano solo, and Mary Gerome, singing a group of beautiful songs with the ease of the true artist, completed a satisfying program.

In historic old St. Philip's Cathedral, one of the oldest and most romantic churches of the South, on April 12, was

presented the beautiful oratorio, "The Seven Last Words of Christ," by Theodore Dubois. McHenry McChord organist and choir master of rare musical talent and ability, was assisted by leading soloists of the city, and also by St. Philip's full-vested choir. Mr. McChord was assisted by Grace Lee Townsend, soprano; Neil Erlinger, contralto; Frank Eastman, baritone; H. G. Rudolph, tenor; Mrs. John H. Dobbs, harpist; Harry T. Pomar and Charles Fry, violinist. Harry Pomar played an andante religioso by Thome very capably.

A sacred cantata, "The Nazarene," was given by the Emory University Church Choir, in the theological chapel of the university, April 16. Those taking part were: Sopranos—Mrs. J. B. McNely, Mrs. T. H. Jack, Mrs. N. A. Goodyear and Mary Heard; altos—Mrs. C. E. Boyd, Mrs. J. M. Steadman, Mrs. W. F. Melton, Mrs. J. G. Stipe and Mrs. L. W. Summers; tenors—Prof. C. E. Ramf, Prof. G. H. Boyd, Prof. E. K. Turner and Prof. N. A. Goodyear; basses—M. T. Pixon, John Pearson, B. G. Watson and Don Cooke. Mrs. C. E. Dowman, president of the Atlanta Music Club, played the pipe organ and Prof. and Mrs. Goodyear directed the cantata.

The annual summer session of the Atlanta Conservatory of Music will begin June 12, continuing thereafter for eight weeks. The faculty consists of the following: piano department, Earl Chester Smith, Aloys Kremer, Charles F. Beaton, Clara Mae Smith, Grace Bell, Elizabeth Hopson and Mrs. John W. Ware; violin department, George F. Lindner, Mary E. Baugh and Charles Fry; voice department, J. Douglas Swagerty, Mary Lansing and Mrs. Carroll Summer; public school music and school of opera, Mary Lansing; cello, Raymond Thompson; cornet, Perry Bremer; saxophone, M. A. DeGarland; school of expression, Mrs. Curtis Arnall North.

Gertrude L. Johnson presented her pupils in the second of a series of informal half-hour recitals, April 12. There were groups of songs, and a piano number by Helen Roxey.

A "Traviata" evening was given by pupils from the Lula Clark King Vocal School at the home of Mrs. William de la Pierre, on Fairview Road. Mrs. Rex Hutchison read the story and those who sang airs from the opera during the evening were Rosa Cefalu, Adolph Aleck, Mrs. Thaddeus Blackstock and Lilyan Smith.

Mamie Berkele and Mrs. Ralph Walker were the fortunate attendants at the operologue, "Ernani," at the Howard Theater, who won tickets to the grand opera performance of this opera.

Mrs. William T. Healey entertained as her guest through opera week, Mrs. Heber Votaw, of Washington, D. C., the youngest sister of President Harding, who was a feted visitor and an outstanding figure throughout the week's festivities.

Catherine Jones, attractive daughter of Mr. and Mrs. Harry Jones, danced and sang delightfully at the Western Electric Meeting. Miss Jones was assisted by Miss James at the piano, and Miss Marvin, violinist.

Erin Farley, baritone, was heard in recital at Edison Hall on April 13, assisted by Glennie Hancock, accompanist and pianist.

Boys of Tech High are preparing for a monster minstrel

show on May 18. This will be for the benefit of the Athletic Association of Tech High and they announce as a special feature the appearance of Signor E. Volpi, and Nora Allen, who will offer songs.

The first "Ladies' Night" at the Masonic Club was a success, a musical program of merit being offered. Paul Donehue, one of the most picturesque figures in Atlanta's political circles (who, though he has been blind since babyhood, is a fine pianist as well as an excellent lawyer), offered several beautiful piano selections, and the "Sunny City Four" were pleasing as usual.

The interesting program of the Theater Guild on March 27 was marked by the singing of Hazel and Mabel Whitney, and by the speech of Parker Hord, author of several Broadway success, and of "Democracy de Luxe."

Mrs. Joseph Regenstien, whose voice is always a delight, sang a group of songs at the meeting of the Atlanta Chapter, United Daughters of the Confederacy, on March 30.

The winter term convocation exercises were held in the chapel Tuesday, March 20. Byron Warner furnished special music, and was accompanied by Alton O'Steen at the piano.

The chorus choir of the Central Presbyterian Church gave a concert on March 29. James Aldersen, leading organist at the Howard Theater, is director of the choir. Special selections were offered by Mabel Whitney, Eloise Vining, Mr. Browning, and Ed A. Werner.

The weekly concerts at Edison Hall have been popular through the entire season. On March 30 Lester Aldrich was the featured singer, and, as usual, he drew an excellent house. For this concert he chose to sing "For You Alone," by Geehle, and the popular "Road to Mandalay." Mrs. B. W. Smith accompanied him. Of the recreations, one of the finest that has been heard in a long time was negro spiritual, "I Couldn't Hear Nobody Pray."

The Second Baptist Sunday-School gave an old-fashioned spelling-bee and musical, March 23. Mrs. Tarnar Ethridge offered a group of old-fashioned songs in costume, and was accompanied by Mrs. Charles Chalmers. Mr. and Mrs. Chalmers sang a duet, and W. S. Terrel, Jr., offered a violin solo.

The entertainment of the Sergeant Newton Chapter, of the D. A. R., by Brownie and Winnie Huston, took the form of a musicale, at the Carnegie Library, March 27. Those taking part in the program were Clara Belle Adams, Fletcher Lou Lunsford, Florence Wells and Vera Kellar.

Signor E. Volpi, pianist and conductor, who has created and built up the Community Chorus since coming to Atlanta to live, sponsored a concert on March 28 for the benefit of the Atlanta Chapter of the Disabled American War Veterans. Signor Volpi was assisted by Nora Allen, formerly a member of the Chicago Opera; Genevieve Rotcham, soprano, and M. A. De Garland, saxophone player.

The pupils of Mrs. Herbert Mattingly gave an informal piano recital at Steinway Hall, March 25. Those appearing were Frances Hall, Mildred Coggins, Dorothy Horton, Audrey Jacoby, Martha Fowler, Edith Horton, Nettie Webster, Helen Butler, Julia Venable, Dorothy Dobbs, Harold Williams, Charles Dowman, Dorothy Hayes, Frances Smith,

## An interesting newcomer

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New York Herald.

"An unconventional program was offered yesterday afternoon in Aeolian Hall by Augusta Redyn, mezzo soprano. The opening Invocation from Peri's 'Euridice' and aria from Gluck's 'Alceste' at once demonstrated to the large audience that Miss Redyn had a good deal of voice, used with desirable discretion."

New York Sun.

"Augusta Redyn is a pleasing vocalist who made her New York debut yesterday afternoon in Aeolian Hall. She invested early airs by Peri, Haydn and Gluck with beautiful tone."

New York American.

"She has an engaging personality and sings with sympathetic understanding, and her diction was extremely clear."

New York Evening Mail.

"Is gifted with pleasing style and gracious stage presence."

New York Evening World.

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Ruby Palmer, Elizabeth Morris, Louise McCoy, Irene Boman, Ina Morris, Anne Ridley, Elizabeth Palmour, Claudia Hayes, Mildred Morris, Claire Hanner, Dorothy Selman, Mary Banks, Linda Cox, Evelyn Megahee, Lillian Castle, Martha Buchanan, Ellen Gordon, Gladys Steffner and Rubye Heard.

The winner in the silver medal contest conducted by the Atlanta Frances Willard Chapter of the W. C. T. U. was Lela Foster, who sang "Two Offerings." Others on the program were Rev. W. B. Graham, Nannie Hopkins, Fleming Bryant, Essie Lee Rodeheaver, Lilly Gallamore, Harry Stamps, Katie Ellis, Mabel Robinson and Johnnie Warner. Mrs. Charles F. Hoke, organist and director of the choir of St. Mark's Church, sponsored an interesting concert on March 30.

Nora Allen, soprano who is always generous with her lovely voice, and who is a former member of the Chicago Opera, sang a solo at the First Christian Church on March 26. Miss Allen in private life is the wife of Signor E. Volpi, pianist and conductor, and the coming of these gifted people to Atlanta, which they will make their home in the future, has been of benefit to musical circles.

Myrtle Schaaf, who enjoys the distinction of being the youngest singer in the Metropolitan organization, and who has won a host of friends on her first trip South, delighted thousands with her beautiful voice, when she sang for WSB, the Atlanta Journal's Broadcasting Radio Station not long ago. Miss Schaaf sang "Jeanne d'Arc," "Morning," and "Daddy's Sweetheart," and won every member of the Journal staff, completely, not to mention those who heard over the radio.

A program of "American Music" was given in Eggleston Hall, April 26, under the auspices of the Atlanta Music Study Club, under the direction of Margaret Hecht, a former opera singer, who is now living in Atlanta.

The Eastlack School of Oratory presented Mrs. Shelley Benjamin Tucker in a graduating recital, April 27, at Edison Hall, being assisted by Lula Jones and Hinda Mary Roberts. Sarah Adelle Eastlack presented the diploma and the class pins. Zanella's "Tempo Di Minuetto" and Grieg's "Norwegian Bridal Procession" were features of the program offered.

The Atlanta Woman's Club pays a much deserved tribute to Enrico Leide, director of music of the Howard Theater, who has, since his coming to Atlanta barely two years ago, worked so hard to build up a musical appreciation that will welcome only the best. Mr. Leide has been more than kind in devoting so much time, patience and hard work to every project which has been laid before him, and has been prominently identified with every artistic event the club has endeavored to promote. The "resolutions" adopted by the club end with "and to him the Atlanta Woman's Club owes a debt of gratitude it can never repay."

A splendid concert was given on April 18 by the Griffith Mandolin and Guitar Club in the Auditorium of the Washington Seminary. One of the features of the program was a harp selection, "The Volga Boatman," played by a group of eleven-year-old girls—Lillian Le Conte, Jacqueline Moore, Mahoney, Frances McKenzie—directed by Mrs. John Dobbs, who before her recent marriage was Mary Butt Griffith. A harp solo by Dorothy Penny, an infant prodigy of five years, and a number by the Banjo Club called "The Georgian," written by James Johnson and dedicated to W. B. Griffith, also pleased.

Mrs. Roger Wilson contributed a group of exquisitely rendered songs at the recent meeting of the Study Class of the Woman's Club, when the subject of discussion was the plays of Oscar Wilde and William Butler Yeats.

The meeting of St. Mark's Epworth League, for April 30, was enlivened by a duet rendered by Mina Curry and Will Alden, entitled "Joy Abounding."

The ladies of the First Christian Church gave a Musicales-Matinee and silver tea at the home of Mrs. F. E. Maffett, 1007 N. Boulevard, April 19. Those in charge were Mrs. John A. Perdue, Mrs. F. E. Maffett, Mrs. J. Smith, Mrs. J. E. Carlson, Mrs. Otis Witherspoon, Mrs. Charles Witherspoon, Mrs. McCalley, Mrs. Black, Mrs. Burnett, Mrs. Jennings, and Mrs. Merritt. Nora Allen, formerly with the Chicago Opera, and George McNulty, of the same organization, were in charge of the musical program rendered.

Cox College recently had a Music Week, the test recitals given by the piano graduates following each other in rapid succession. Nadine Bransford, assisted by Miriam Edwards, both members of Mrs. Mildred Harrison French's class, gave a recital on the evening of April 18. Two days later, Sarah Kee Price, of Dr. Aloys Kremer's class, assisted by Myrtle Adams, a pupil of Mary Lansing, gave a piano recital. On Friday evening, Dr. Kremer presented another pupil, Mary Alexander, assisted by Myrtle Adams. On Saturday, Jeannette Juhan of Dr. Kremer's class, and Louise Snellgrove, of Mary Lansing's class, gave a joint recital, the opening number of which was Grieg's concerto in A minor, beautifully done.

The choir of the Wesley Memorial Church, famous throughout the South, gave as its Easter offering a beautiful cantata, "My Redeemer Lives," by B. Wilson. This was to have been given on Easter Sunday, but was postponed because of the revival that was in progress at the church for the week preceding, and the week following Easter. The cantata was given April 23, under the direction of A. C. Boatman. The full chorus of sixty voices was aided by Mrs. Morris, Mrs. Forester, Miss York, Miss Chapman, Byron Warner (tenor), and T. J. Hoffman (baritone). Mrs. A. C. Boatman and Loie Latham were the accompanists.

Among the parties given for the opera stars was a tea which Nan Stephens, president of the South Atlantic District of the Music Study Club, gave in compliment to Florence Easton and Mrs. Louis Hasselmans, wife of the new French conductor of the Metropolitan, known to opera lovers as Minnie Egner.

Rehearsals of the Atlanta Opera Club were resumed recently, in preparation for the production to be given at the Auditorium May 15, 16 and 17. Charles A. Sheldon, Jr., city organist, is director of the club and rehearsals are held at Cable Hall.

The Atlanta Alumni Club of the Phi Delta Theta entertained Lucrezia Bori, Leon Rothier and Giuseppe De Luca, at a luncheon at the Daffodil. Last season, Mme. Bori was similarly entertained by the same club and was delighted at the repetition this year.

The Junior Music Club met April 29, at Eggleston Hall, the president, Carolyn Essig, presiding. Evelyn Jackson, director of Junior Music Study Club work, gave the children the story of Edward MacDowell. The occasion was further enlivened by the playing of six little girls of six little musical selections by an Atlanta composer, Mrs. Jane Mattingly. Madeleine Keipp directed the chorus.

One of the prettiest of Spring affairs is always the crowning of May-Day Queen at Washington Seminary. This, a symbolic affair, staged on the velvet sloping lawn, surrounded by giant trees, the young girls in their dainty dresses, and the audience, forms a picture that can never be forgotten. This year, Callie Orme was the May Queen, and her maids were Irene Thomas, Rebecca Ashcraft, Edythe Coleman, Fay Kennedy, Edythe Carpenter and Constance Cone. Solo dancers were Pearl Coggins, as Jack Frost; Aileen Lonsdale, as Winter, and Jeanette Bailey as Spring. The play told a dainty little story in pantomime, music and special dances, of the May-Queen, attacked by Jack Frost, who summons the Snowflakes, followed by Winter who takes Jack Frost and the snowflakes away with him as he leaves. The cold north winds, the stormy east winds, the clear west winds and the warm south winds follow, with the tiny pelting rain drops. Spring, half-asleep, is led in, by the Queen of the Dryads. A dance of roses, in which girls garbed as all varieties of roses, finished one of the most beautiful May Day entertainments offered by any Atlanta school. The seniors, wearing gowns of pastel-tinted dotted swiss, and carrying chains of fragrant fresh roses, were in charge of the performance.

The fine Sunday music offered in the public parks of Atlanta every Sunday beginning May first, and continuing until September, is a treat that Atlanta appreciates to the full. Lakewood Park had the first concert this year, offered by Wedemeyer's Band. The program included Mutchler's "The Flatterer," a selection from Verdi's "Ernani," Gungl's "Forest Whispers," "Flower Song," "Adoration," by Barnard, and two "rag-time" selections, ending with "The Star Spangled Banner."

A chorus of two hundred voices, composed of the best musicians of all the colored colleges in the city, and a symphony orchestra of forty-five pieces, were the featured attractions at the recital given May 4, at the Auditorium Armory, under the auspices of the colored Y. M. C. A. In addition to several standard selections, a number of well known negro melodies were rendered, such as "Down by the Riverside," "Couldn't Hear Nobody Pray," "Swing Low, Sweet Chariot," and "Going to Shout All Over God's Heaven" were rendered. Camille Nickerson, of New Orleans, concert pianist, made her first appearance at this time. The orchestra was under the direction of Harold Kemper. P. G.

#### Another Helen Moller Recital

On April 25 another of Helen Moller's delightful terpsichorean recitals atop the Lexington Opera House drew a thoroughly interested audience which applauded the young dancers as well as Miss Moller herself. There was wide variety of offerings, many of those taking part being new to frequenters of these affairs. The little youngster who interpreted "Narcissus" was again the star of the evening while Miss Moller herself charmed all with her inspiring interpretation of "Sacrifice." The whole affair from beginning to end was delightful.

#### Krebs' Song at Two Clubs

The Chaminade Club, Mrs. Theodore Martin Hardy, president, on April 22 heard S. Walter Krebs' "America, We Live for Thee," sung by Ella Good, the composer at the

piano. The president introduced Mr. Krebs with complimentary reference to his various talents as pianist and composer. A short musical program was given, and among those present were many prominent musical people, including Mr. and Mrs. Mario Chamlee, Marie Cross Newhaus and Mrs. William Rogers Chapman. April 25 Baroness de Torinoff sang the same patriotic air at the University Forum meeting, when Mr. Krebs also appeared as solo pianist, playing works by Chopin and Liszt.

#### Dux Pleases 1,500 Musicians

The following letter has just been received by Milton Diamond, director of the International Concert Direction, Inc., from Frank A. Beach, dean of the Normal School of Music (Kansas): "Perfection in every detail, leaving nothing to be desired in personality, technique, or art, characterized the Claire Dux recital, Thursday, in the All-Kansas Festival. The program evoked superlatives from 1,500 visiting musicians, who came from seventy-five cities. Emporia, Kan., was completely satisfied."

#### Gruen a "Great Pianist"

During his recent tour to the Coast with Paul Althouse, Rudolph Gruen received many excellent press comments, the Boulder Daily Camera of January 4, for instance, giving him the following headline: "Gruen a Great Pianist."

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# GIGLI

## Debuts in Concert at C

New York Herald, May 3, 1922

### Gigli, Carried Into Hall, Gives Concert

Tenor Suffering From Rheumatism, But Beautiful Voice Is Unaffected in Opera Arias and Songs.

By W. J. HENDERSON

Beniamino Gigli, the popular tenor of the Metropolitan Opera House, made his first local appearance in concert last evening in Carnegie Hall. He made it under difficulties. For two days before the entertainment he had been suffering from an attack of rheumatism which affected his pedestrian apparatus to such an extent that he could hardly walk. He had to be carried into the hall from his automobile.

It seemed quite in the natural order of things to see William J. Guard of the celebrity department of the opera appear on the stage to prepare the audience in a few perfectly intelligible remarks for the spectacle of a rheumatic romantic tenor. After Mr. Guard's prelude Mr. Gigli limped into the presence of his audience and began his entertainment by singing "M'appari," from "Marta." IT QUICKLY BECAME CLEAR THAT HIS AFFLICTION HAD NOT TOUCHED HIS VOICE, FOR HE SANG WITH HIS CUSTOMARY BEAUTY OF TONE AND SKILL IN DYNAMIC GRADATION.

The audience expended its enthusiasm in large quantities on Mr. Gigli, who received not only applause but also many flowers.

New York Times, May 3, 1922

### GIGLI IN CONCERT DEBUT

Metropolitan Tenor Wins Many Recalls at Carnegie Hall.

Beniamino Gigli, limping from an attack of rheumatism, took many recalls at his concert in Carnegie Hall last evening, the first public appearance out of operatic surroundings that the young Metropolitan tenor has made here. In his program were the "M'appari" from "Marta," three songs in Italian by Stephan Donaudy, and in the same tongue the "Salve, Dimora," from "Faust," a charming little lyric, "Mimosa," by Froes, and "Una Furtiva Lagrima," of wondrous memory from "Elisir d'Amore."

THIS LAST FAMOUS AIR HE SANG QUIETLY, GENTLY, AS IT SHOULD BE; INDEED, AS ANOTHER YOUNG ITALIAN HAD SUNG IT, WITH YOUTH'S VOICE, MANY YEARS AGO. IT WAS NEITHER'S FAULT THAT THE VOICE NOW WAS THE FRESH, YOUNG VOICE OF BENIAMINO, WHILE THE AIR WAS AND MUST BE FOR MANY HEARERS, THE AIR OF CARUSO. MR. GIGLI PLEASED HIS OWN ADMIRERS AND SOME OLD WISEACRES BY SINGING IN FRENCH THE BEAUTIFUL SERENADE, "VAINEMENT MA BIEN AIME," IN THE SIMPLE FOLKSONG MANNER THAT HE HAS SUNG IN LALO'S OPERA OF "LE ROI D'Y'S," AND THAT HE HAS MADE, FOR THIS PUBLIC, CHARACTERISTICALLY HIS OWN.

New York American, May 3, 1922

By MAX SMITH.

Although Beniamino Gigli had difficulty, because of rheumatism in hands and feet, in walking out to the piano at the Metropolitan Opera House last night, his beautiful lyric voice showed no evidences of the indisposition that almost prevented him giving his first New York recital.

THERE WERE TRAITS IN HIS PERFORMANCE OF THE "M'APPARI" ARIA FROM "MARTA," INDEED, THAT REMINDED ONE VIVIDLY OF CARUSO, AND SO TUMULTUOUS WAS THE APPLAUSE AT THE CLOSE OF THE INTRODUCTORY SELECTION THAT THE SINGER GAVE A NEAPOLITAN SONG AS AN ENCORE.

Deems Taylor, New York World, May 3, 1922

### GIGLI IN RECITAL

Beniamino Gigli, the young tenor of the Metropolitan Opera Company, gave his first New York song recital in Carnegie Hall last night under considerable difficulties. On the way up from Atlanta, where the Metropolitan finished a week's engagement last Saturday night, Mr. Gigli caught a chill that later developed into rheumatism.

Rather than disappoint his audience, however, he pluckily refused to cancel the recital and appeared upon the platform last night with both hands virtually useless and his back and legs so crippled that he had difficulty in walking.

THERE WERE NO SIGNS OF HIS ALLMENT PERCEPTIBLE IN HIS VOICE, FOR HE SANG BEAUTIFULLY, AND HE COULD EVIDENTLY BE A RECITAL SINGER OF EXCEPTIONAL DISTINCTION IF HE CARED TO BE.

HE SANG HIS OPERATIC ARIAS WITH THE EXCELLENT VOCALISM AND STYLE THAT DISTINGUISHED HIS WORK AT THE METROPOLITAN. IT WAS IN SOME OF HIS SHORTER SONGS, HOWEVER, THAT HE WAS OF PARTICULAR INTEREST AS A CONCERT SINGER. His third group consisted of three of Stefano Donaudy's "Airs in the Antique Style" and he did them superbly. "O DE MIO AMATO BEN" AND "VAGHISIMA SEMBIANZA" WERE AS PERFECT EXAMPLES OF PHRASING, DICTION, TONAL BEAUTY AND CLASSIC REPOSE AS HAVE BEEN HEARD ANYWHERE THIS SEASON. THEY WERE ITALIAN VOCAL ART, THE TRUE BEL CANTO AT ITS FLAWLESS BEST. "QUAND' IL TUO DIAVOLO NAQUE" WAS DONE WITH A GOSHAMER DELICACY AND SLY HUMOR THAT WERE IRRESISTIBLE. JOHN MCCORMACK HIMSELF COULD NOT HAVE DONE IT BETTER. MR. GIGLI COULD WELL AFFORD TO VENTURE A WHOLE NON-OPERATIC PROGRAMME.

New York Morning Telegraph, May 3, 1922

### GIGLI GIVES CONCERT DESPITE GAME LEG

METROPOLITAN TENOR APPEARS WITH TEMPERATURE OF 102 AND DOCTOR IN ATTENDANCE

Beniamino Gigli made his first public concert appearance in New York last night at Carnegie Hall, accompanied by a game leg and an aching arm acquired on his trip to Atlanta with the Metropolitan Opera Company.

Mr. Gigli caught cold while on the return journey. This developed into rheumatism, stiffening his left leg and arm. The tenor did not want to disappoint his audience last night, so he appeared in spite of a temperature of 102 with the doctor in attendance back stage.

The pain from the rheumatism affected Mr. Gigli's voice not a whit, however, and he sang in his best manner.

New York Evening Sun, May 3, 1922

### Gigli Sings Despite Pain

Metropolitan Tenor in First Concert, Though Suffering from Rheumatic Fever.

Despite a fever that hovered around 101 degrees and a hobble that arose out of a genuine Atlanta, Ga., rheumatism, Beniamino Gigli, tenor of the Metropolitan Opera Company, gave his first New York concert in Carnegie Hall last night. He sang a plucky program of arias through and reaped a large audience's double dyed plaudits.

It was Il Cavaliere Guard who had the first say of the evening, coming forward to preface everything within explanation of the tenor's illness. The rheumatism had come on suddenly, during the return of the Metropolitan troupe from its southern week. Mr. Gigli himself later mentioned a rainy day in Atlanta, an overheated performance and a drafty dressing room as among the causes of his discomfort. However, as Mr. Guard assured the audience, the rheumatism had not travelled to the singers' throat; and, for all his cramped hand, lame foot and very evident pain, he sang to his and his hearers' ecstatic content.

Mr. Gigli sang principally operatic arias and these of a generally robust sort. He began with the "M'appari" from "Marta" and the "Salut" from "Faust." He ended with "Una Furtiva Lagrima" from "L'Elisir d'Amore." Habitants of the Metropolitan have not heard two of these arias, to be sure, since Caruso died. However, there is no need in finding anything pointed in Mr. Gigli's inclusion of them. They are happy pieces, and the audience enjoyed them as such, without drawing upon comparisons. Mr. Gigli sang also the "Vainement ma bien aime" from "Le Roi d'Ys"—an air which opera goers have heard him sing with much lyric style and in sweet voice throughout the season.

MR. GIGLI SANG VIGOROUSLY, CLEANLY AND WITH A TREMENDOUS OUTPOURING OF SMOOTH, FINE TONE. HIS ORGAN IS A BEAUTIFUL ONE. HE USES IT IN THE FULLNESS OF THE ITALIAN STYLE, WITHOUT STINT OR MUCH MEASURED RESTRAINT. BUT HIS FAULTS ARE THE FAULTS WHICH MADE CARUSO FAMOUS. AFTER ALL—AND HIS GIFTS ARE GREAT. HERE, ON THE CONCERT STAGE, WHERE HE WAS NOT PUT TO THE FURTHER TEST OF DRAMATIC ACTING, HE WAS THE MORE FORTUNATE AND EFFECTIVE. IN HIS SMALLER SONGS HE WON A DEGREE OF CHARM.

New York Evening Globe, May 3, 1922

### BENIAMINO GIGLI GIVES HIS CARNEGIE HALL CONCERT UNDER DIFFICULTIES

By PITTS SANBORN

In spite of an attack of rheumatism that practically made a cripple of a tenor, Beniamino Gigli of the Metropolitan Opera Company courageously went through with his concert in Carnegie Hall last evening. Mr. Gigli had to be carried from his car into the hall, and in the presence of the public he hobbled on and off the stage with obviously the greatest of difficulty. The audience, which was of good size, received its preparation for the troublous spectacle in a clear and tactfully spoken preface by that most excellent curtain lecturer, William J. Guard, like the suffering tenor a member of the Metropolitan forces. Of course the audi-

ence was, in the circumstances, a small one. RHEUMATISM HAD TAKEN TENOR'S THROAT. OPERA ARIAS AND WHEN HE SANG MEDIUM RANGE WAS EVER, AND HIS DICT HAD THEIR ACCUSTO He sang the air from of all. In some songs he showed himself a genius is by no means the singer. Altogether, in Mr. Gigli came OFF QUI

New York Evening

Gigli, Tenor

Recital in

Rheumati

By Frank

The Atlanta experience induce the comment that the Southern city, is not the lap of the gods. I found his voice troubling short his Atlanta engagement a sudden change of weather a touch of something like lack of rheumatism in His first song recital, the ning in Carnegie Hall, w difficulties. The singer's perature and was just out before the curtain. of the Metropolitan force explain the circumstance. IN SPITE OF HIS MIS (WHOSE NAME, IT SE SAY, IS PRONOUNCE WERE SPELLED JEI HIS TONE WAS CLEAR TAINED AND HAD BRANCY THAT THIS LIKE OPERATIC ARIA "FAUST," "LE ROI D'AMORE," AND DONAUDY, TREHARNE CURTIS COMPOSED H

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New York Evening Te

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# Metropolitan Opera Tenor

## Carnegie Hall, May 2nd

Brooklyn Eagle, May 3, 1922

GIGLI HEARD IN RECITAL

Beniamino Gigli, one of the most popular of the Metropolitan Opera Company tenors, made his debut on the New York concert stage last night and scored a success. HIS FRIENDS AND ADMIRERS WHO CROWDED CARNEGIE HALL, SHOWERED HIM WITH BRAVOS, APPLAUSE AND FLOWERS AND THEIR APPRECIATION WAS DUE NOT ALONE TO HIS BEAUTIFUL SINGING BUT TO HIS PLUCK. Suffering acutely from rheumatism, which did not, however, affect his voice, he carried out his program which was about evenly divided

between operatic arias and ballads. The principal tenor numbers from "Marta," "Faust," "Le Roi d'Ys" and "L'Elisir d'Amore" were the operatic selections and in the last he sang exceptionally well, "Una Furtiva Lagrima," giving opportunity for the display of the exquisite lyric quality that make his singing distinctive. In the other group he proved that the concert stage is his field as well as the opera, a group of three selections by St. Donaudy being sung with a PERFECTION OF DICTATION AND LOVELINESS OF TONE EQUALED BY FEW OTHER CLAIMANTS FOR CONCERT HONORS. Two numbers were given in English, the most effective being "Mother, My Dear," by Treharne.

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May 3, 1922

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suffering from rheumatism. He was barely able to walk. YET HE SANG WITH EXCEPTIONAL BEAUTY OF TONE, EVEN WITH SERENITY AND WITH THAT PURITY OF STYLE IN HIS ITALIAN THINGS THAT HAS MADE HIM ADMIRER IN OPERA. Although Mr. Gigli did not know it himself until after the recital, his temperature was over one hundred before he started his programme.

Most of Mr. Gigli's offerings were of the opera. His selections were familiar to all regular patrons of the Metropolitan, yet they, for the most part, were new to Mr. Gigli: "M'appari," from "Marta," the "Salve Dimora," "Faust" and the ever popular "Una Furtiva Lagrima," from "L'Elisir d'Amore," were among his most telling numbers. NOTHING COULD HAVE BEEN MORE BEAUTIFUL, HOWEVER, THAN HIS ENCORE AFTER THE "FAUST" SELECTION, AN ARIA FROM CILEA'S "ARLESIENNE."

One unusual feature of the recital was Mr. Gigli's singing of a song in English, "Mother, My Dear," by Treharne.

There was a large and enthusiastic audience which refused to go home at the close of the programme, but waited until the tenor had bowed his acknowledgment many times before it dispersed.

New York Evening Journal, May 3, 1922

## METROPOLITAN TENOR HEARD IN RECITAL

Beniamino Gigli, one of the leading tenors at the Metropolitan Opera, feeling the irresistible urge that sooner or later seems to drive most singers of the lyric theatre to hire a hall and vocally to disport themselves therein, last night gave his first recital hereabouts, if an evening somewhat in the nature of an operatic epitome can be called that. Mr. Gigli sang the best known tenor arias out of "Marta," "Faust," "Le Roi d'Ys" and "L'Elisir d'Amore," operas in only one of which he has as yet been permitted to appear at the Metropolitan—which may be one of the reasons why he wanted to give a concert. He also sang a few songs, mostly in Italian.

HE WAS EMINENTLY IN HIS BEST VOCAL FORM LAST NIGHT AT CARNEGIE HALL. HE HAD HIS VOICE PURRING A VELVET PIANISSIMO, STREAMING FORTH IN CLEAR, SMOOTH, FORCEFUL TONE, AND SHADED BETWEEN THE TWO IN APPROPRIATE VARIANTS OF THE DYNAMIC GAMUT. IT WAS EXCELLENTLY PLANNED AND EXCELLENTLY EXECUTED VOCALISM, AND SHOWED HOW BEAUTIFUL A VOICE THIS SINGER HAS AND HOW EFFECTIVE AND CORRECT HIS TECHNIC CAN BE.

A WARM WILD NIGHT.

HIS SINGING WAS THE MOST REMARKABLE LAST EVENING, SINCE HE WAS SUFFERING FROM AN ATTACK OF RHEUMATISM OR NEURALGIA OF THE RIGHT SIDE THAT QUITE EVIDENTLY WAS GIVING HIM MUCH PAIN. The opening of the programme was delayed on this account for about twenty minutes. When the audience became somewhat impatient William J. Guard, of the Metropolitan Opera staff, came out on the stage and told the gathering what was the matter, but added that there was no rheumatism in Mr. Gigli's throat. Quite plainly there wasn't. AND HE NOT ONLY SANG EVERYTHING ON THE PRINTED PROGRAMME, BUT WHEN THE AUDIENCE WENT QUITE WILD AFTER HE BEGAN THE EVENING WITH THE "M'APPARI" OUT OF "MARTA" HE IMMEDIATELY REPLIED WITH AN ENCORE AND KEPT ON ADDING EXTRA NUMBERS IN RESPONSE TO VOCIFEROUS APPLAUSE AFTER ABOUT EVERYTHING HE WAS DOWN TO SING. IT WAS, INDEED, CONSIDERABLY A WARM, WILD NIGHT SO FAR AS THE AUDIENCE WAS CONCERNED.



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VICTOR RECORDS



## LINCOLN IS HOST TO NEBRASKA MUSIC TEACHERS' ASSOCIATION

Sixth Annual Convention Proves Real Success—Lieurance's Little Symphony—E. Robert Schmitz and Others Give Recitals—Contest Awards

Lincoln, Neb., April 24.—Artists, critics, teachers, delegates, contestants, editors, composers, managers and visitors held the center of the stage this week when Nebraska's capitol city played host to the Nebraska Music Teachers' Association.

The sixth annual convention was formally opened Monday morning in the ball room of the Lincoln Hotel (which is the official headquarters), when Mayor Frank Lehrung tendered the keys of the city to the visitors and paid tribute to the high ideals of the music fraternity.

### PRESIDENT MOLZER'S ADDRESS.

President August Molzer's address was short and he advocated: (1) Elevation of teaching standards; (2) the striving to improve musical taste; (3) promotion of art by every legitimate means, particularly through concerts; (4) desire for fraternal feeling among music teachers. This was well received by the members.

Following this was a paper on "The Place of Music In Our Educational System," by Prof. Paul H. Grumann, director of the School of Fine Arts of the University of Nebraska. He claimed that musical instruction during a child's early development should emphasize the recreational side and that a child should get a joy out of his music as well as through his play. He stressed the importance of high schools recognizing music as a subject entitled to credits. Professor Grumann made a valuable contribution to the program through his message.

### LIEURANCE'S LITTLE SYMPHONY.

The musical part of the morning's program was given by a company made up almost entirely of Lincoln students and coached by Thurlow Lieurance "Lieurance's Little Symphony." They gave a beautiful program and were an inspiration in ensemble work, offering Rubinstein's "Toreador et Andalouse," Dvorak's "Songs My Mother Taught Me," and three of Mr. Lieurance's songs arranged for violins, cellos and piano—"Bird and the Babe," "Sad Moon of Falling Leaf" and "By the Waters of Minnetonka." So insistent was the applause that they added one of Mr. Lieurance's latest compositions, "Whistling Mal-lards Fly," which they played in a highly artistic manner. The personnel of the company is as follows: (Violinists) Koby Sirinsky, Sarah Sheffield, Grace Morley, Fay Stephens; (cellists) Lora Leschner, Helen Mueller; (pianist) Harold Lewis. This constitutes one of the many Chautauqua aggregations sent out from Lincoln.

This was followed by a talk by Hester Bronson Copper, of the Omaha World-Herald, on the achievements of the Omaha City Club. The afternoon session opened soon after luncheon and consisted of three institutes: piano, led by Karl E. Tunberg; voice, led by Edith Lucille Robbins; violin, with Luella Anderson as leader. These round tables were of great importance and were a means of bringing out various plans, methods and original phases of pedagogy. The meetings were held in the new Social Science Building of the University of Nebraska, and were continued in a 5 o'clock session.

### E. ROBERT SCHMITZ IN LECTURE-RECITAL.

Convention delegates and guests appreciated the courtesy of the Matinee Musicale in being permitted to enjoy E. Robert Schmitz in a lecture-recital in Temple Theater in the afternoon. His subject, "Relations Between the Fine Arts," was illustrated by a program of five Debussy numbers. The Bach-Tausig toccata and fugue in D minor was given an interpretation par excellence. Mr. Schmitz gave a second recital Tuesday evening, the first half of the program being from the classics and the second half of the modern school. The artist gave of his best throughout. This appearance was under the auspices of the Teachers' Association and Pi Kappa Lambda.

### HENRI SCOTT ON AXIS CLUB.

The concert by Henri Scott, baritone, which was the last number in the Axis Club concert course, was given before a large audience in the Auditorium, Monday night. This is Mr. Scott's third appearance in Lincoln, which partially accounts for the enthusiastic welcome. The programmed numbers contained many novelties which delighted his hearers. He gave arias from five operas in dramatic style. Among modern songs he offered a satisfactory rendition of Hageman's "Happiness." Many encores were given, among them Lieurance's "By the Waters of Minnetonka," with the composer at the piano, and this was where a Lincoln audience showed its visitors what the home folks think of Mr. Lieurance. It was an ovation. Mr. Scott has a pleasing voice, and his artistic finish and splendid interpretation make him a universal favorite.

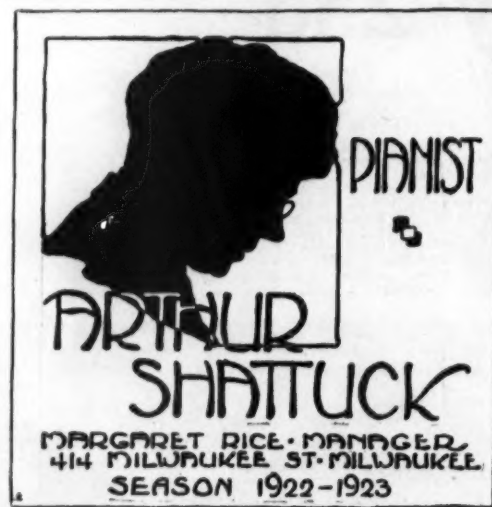
### SECOND DAY BEGINS WITH VARIED PROGRAM.

The second day of the convention began with a presentation of Heniot Levy's trio for violin, cello and piano, op.

10. It was effectively given by three artists from Chadron Normal School—Vivian Bard, pianist; Roy Peterson, violinist, and Richard Yarnley, cellist. The Bel Canto Men's Chorus, Edith Lucille Robbins director, gave two groups of songs in an artistic manner. Particularly of note were Huhn's "Invictus," Fay Foster's "The Americans Come" and Thayer's "Song of Prince Rupert's Men." Unusually good were the accompaniments by Norman Goodbrod of the University School of Music.

### VARIOUS CONTESTS HELD.

At 11 o'clock the various contests started and were held as follows: piano section, Temple Theater; vocal section, Ballroom Lincoln Hotel; violin section, Gardenroom, Lincoln Hotel. These contests were continued Tuesday afternoon and Wednesday, and were of great interest. There were seventy-eight entered in the contests and there was



keen rivalry. Each aspirant was given about ten minutes and a portion of this time was in sightreading. The public was invited, all were well attended and enthusiasm ran high. A great amount of talent was displayed and Nebraska's future artists and music teachers were doubtless among the number. Every section had special judges, as follows: Piano, Lura Schuler-Smith, Hortense Singer, Carl Beutel, Herbert Schmidt, Jean P. Duffield; voice, Howard I. Kirkpatrick, Madame Gilderoy Scott, Edith Lucille Robbins, Louise Ormsby Thompson, Florence Basler Palmer; violin, Carl Frederic Steckelberg, August Hagenow, Louise Shaddock Zabriskie, J. W. Swihart, Jane L. Pinder, Jean Schaefer.

### TUESDAY AFTERNOON.

On Tuesday afternoon the various demonstrations were held: piano, Hacer Kinsella, H. O. Ferguson presiding; voice, Florence Basler Palmer; violin, Carl Frederic Steckelberg, Charles B. Richter presiding. These classes illustrated the work being done in music classes in the public schools. They were of vital interest and were well attended.

### WEDNESDAY.

The third day, Wednesday, had an interesting singer, the distinguished blind bass-baritone, Charles H. Amadon, of York College, York, Neb. He sang the "Vision Fugitive" from Massenet's "Herodiade," and for an encore gave an ideal rendition of "Montone," by Cornelius. His voice is rich and full and he scored a big success. He had as his accompanist Eda Rankin, a splendid musician and member of Sigma Alpha Iota sorority.

The Harmonique Trio—consisting of Edith Burlingim Ross, piano; Mrs. August Molzer, violin, and Lillian Eiche, cello—performed a Smetana trio, op. 15. It played with skill and artistic understanding and is in much demand over the State.

The business of the convention is always of importance. President Molzer appointed five members to act as a board to decide the accrediting of applied music. The board consists of Dr. Jacob Singer, of the University of Music; Richard Yarnley, of Chadron Normal and Mrs. H. J. Hull, of Kearney. Karl Emil Tunberg, of Omaha, was elected president; Jane Pinder, of Grand Island, vice-president, and

Geil White McMonies, of Omaha, secretary-treasurer. The next place of meeting will be Omaha.

Paul Reuter, the outgoing secretary, reported a membership of five hundred, and said that \$886.74 was in the treasury after all debts were paid. There was much praise given Secretary Reuter and President Molzer for their untiring and successful efforts.

The afternoon session consisted of some interesting part songs, first by the Ladies Glee Club of Grete, George Aller directing. These eighteen young ladies were well received at Temple Theater and their numbers were attractive. The second group of singers was the Nebraska Wesleyan Glee Club, Parvin Witle director. These college students have just returned from a three weeks' tour of Colorado, South Dakota and Nebraska, and were in splendid form. Their program was dignified and they were enthusiastically received. They honored a Lincoln composer by singing Edward Walt's "Lassie o' Mine" and "Thy Troubadour."

The final session was at St. Paul's M. E. Church, Wednesday evening, when hundreds of music lovers gathered to hear a choice program and the decision of the judges. The first half of the program consisted of a presentation of Easthope Martin's song cycle, "The Mountebanks," its first appearance west of New York. It was ideally given by Mme. Gilderoy Scott, Lillian Helms Polley, Homer Compton and H. O. Ferguson, with Marguerite Klinker at the piano. The free and easy going, rollicking element portrayed in the composition was admirably interpreted by these artists, all of whom are on the faculty of the University School of Music. Part III consisted of selections from "Faust," presented by the mixed chorus of the University of Nebraska, under the direction of Carrie B. Raymond. The soloists were Margaret Perry, Lucile Cline, Francis Diers, J. D. Sourber and Oscar Bennett. In the orchestra were Mrs. August Molzer, N. G. McVay, W. T. Quick, Lillian Eiche and C. A. Ross, with Donna Gustin at the piano and Edith B. Ross at the organ. Mrs. Raymond's command over her forces has long been a subject of favorable comment. The work of this chorus of three hundred voices is a part of its accredited course and really means more to the members than they can realize at present. Rounds of applause greeted every number.

### CONTEST AWARDS.

President August Molzer prefaced his announcements with the thought of the great benefits of the contests. The awards were as follows: gold medals (class A) violin, Koby Sirinsky, Lincoln; piano, Leroy North, Chadron; voice, Oscar Bennett, Lincoln; silver medals (class B)—violin, Elizabeth Stafford Luce, University Place; piano, Beth Miller, Lincoln; voice, Laura E. Robinson, Lincoln; bronze medals (class C)—violin, Carolina Schmidt, Marysville, Kansas; piano, Genevieve Wilson, Lincoln; voice, Ethel Woodbridge, Omaha. Ribbons were awarded the following: piano section—Margaret Mullooney, Chester; Helen Hall, David City; Norman Goodbrod, Lincoln; Bertha Reese, Sioux City, Iowa; Robert Reuter, Seward; violin section—Stanley Capps, Lincoln; Geraldyn Walrath, Lincoln; Ruth Reuter, Seward; Vallerina Callen, University Place; Anthony L. Donata, Wahoo; voice section—Mrs. Agnes Birk, Grand Island; Mark E. Johnson, Weeping Water; Alliebell Brown, Albion; Frances Rosenstock, David City; Gladys Waterman, Lincoln. Two additions were made to this list. In class B, piano, Ida M. Lustgarten, of Omaha, was deemed worthy of special mention by the judges on account of her merit and standing, hence a bronze medal has been arranged for her. In the violin section thirteen-year-old Samuel Carmell came out second in class B, but on account of his marked talent and genius he was accorded a special medal; the lad is attractive in many ways, is an athlete, a good student and surely will some day command the attention of the musical world. He comes from Omaha, but leaves soon for Chicago to continue study.

It should be noted that several awards credited to Lincoln are merely students here and have permanent homes elsewhere. More than one-half the contestants were from outside of Lincoln. Mention also should be made of the many excellent accompanists throughout the convention and the contests, such as Mrs. Samuel J. Bell, Verna Trine, Leland Mood, Harold Lewis and Norman Goodbrod.

At the close of Wednesday's session Sidney Silber, who leaves for Chicago soon, was called to the front by President Molzer and presented with remembrances from the association.

### THE SOCIAL ELEMENT DURING CONVENTION.

There was just enough of the social side brought into convention hours to rest the weary and give a pleasant relaxation. The reception to the ladies after Henri Scott's concert was given by two musical sororities, chapters in Sigma Alpha Iota and Phi Mu Epsilon, at the Lincolnshire. This was a delightful affair.

At the same hour in another part of the Lincolnshire a smoker to visiting gentlemen delegates was tendered by Phi Mu Alpha, Sinfonia Society of America.

On Tuesday a luncheon was given by the Chamber of Commerce to delegates. This was followed by toasts, roasts

# Chicago Musical College—Summer Master School

In reference to the CHICAGO MUSICAL COLLEGE advertising me as a guest teacher at its SUMMER MASTER SCHOOL I hereby caution all prospective students not to pay any deposit for reservation of time nor any fee for free scholarship, as **I POSITIVELY WILL NOT TEACH AT THE ABOVE INSTITUTION NEXT SUMMER.** Students who desire to study with me shall exclusively and directly apply to my New York

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Signed: **DELIA VALERI**



and boasts to the merriment of all. Following Tuesday night's concert E. Robert Schmitz was guest of honor at a supper party in the garden room at the Lincolnshire, given by his pupil, Herbert Schmidt and Mrs. Lura Schuler-Smith of the University School of Music. Forty prominent musicians were present.

The luncheon for Henri Scott was given at the Lincolnshire, Wednesday, early in the afternoon. Edith Lucille Robbins was largely responsible for the success of this gathering from the musical colony.

An automobile ride around Lincoln and suburbs was a pleasant diversion Wednesday, followed by an informal dinner at the Lincoln Hotel.

The officers for the past year were: August Molzer, president; Corrine Paulson, vice-president; Paul Reuter, secretary-treasurer. The executive committee consisted of Abraham Loeb (chairman), Maud Fender Gutzmer and Rex Elton Fair. The program committee was made up of Sidney Silber (chairman), Edith Lucille Robbins and Louise Lumwinkle Watson. These competent people, aided by our music firms, school and private teachers, and the press, made for Nebraska a convention of big accomplishments. E. E. L.

### Huss Artist Pupils in Recital

At Rumford Hall, on April 29, a group of Mr. and Mrs. Henry Holden Huss' pupils gave a successful recital. A unique number opened the program: the rarely heard Bach concerto in D minor for three pianos, very well played by Ruth Garland, Eileen Van Orden and Lillian Loewe; the ensemble was excellent, and there was artistic evidence of careful and subtle work on the part of teacher and pupils. Edith Segel gave Chopin's C sharp minor waltz with taste and delicate feeling. The same composer's C sharp minor polonaise was sympathetically played by Vernice Nicholson, who, like all Huss pupils, has a singing touch, but was handicapped by nervousness. Georgette Bushman, an artist pupil of Mrs. Huss, sang the aria "Non piu di Fiori," from Mozart's "Titus," with refinement and spirit, and later, in songs by Giordano, Brahms and Delbrueck, showed fine phrasing and artistic feeling. E. Marion Sexton (composition pupil of Mr. Huss) interpreted her own dignified and characteristic "Slavic Impromptu" very well. Mrs. T. V. Becker showed good tone production and a beautiful voice in songs by Schubert, Gretchaninoff and Paladilhe.

One of the most artistic groups on the program was Chopin's A flat ballade, which Ruth Garland interpreted with delightful feeling and musicianly brilliancy; this young artist is greatly gifted, and should be heard more often, as her work shows finish. She preceded the ballade with a piquant and charming berceuse of her own. Her success with the audience was instantaneous and marked. Irene Parslow, still a little girl, sang very prettily and with pure intonation songs by Gerritt Smith and Grieg. The well worn but melodious and brilliant first movement of Mendelssohn's C minor concerto proved an effective vehicle for Margaret Bliss' marked talent and poise; this very young girl, like Ruth Garland, should go far with such temperamental gifts. The verve and brilliancy of Lillian Loewe's playing pleased the audience mightily; she is truly a talented youngster. Lillian Taylor showed decided delicacy and musical feeling in Chopin's F sharp major nocturne. The final number was the Huss concert polonaise, forcefully and picturesquely played by Eileen Van Norden, who also demonstrated her musicianship and talent in playing all the accompaniments with sympathy and taste. Truly Mr. and Mrs. Huss can be heartily congratulated on the showing made by their pupils. An appreciative audience filled the hall.

### J. & N. Tait's Australian Tours

The Australian concert directors, J. and N. Tait, have made some important engagements through their managing director, J. N. Tait, who is at present in New York. They are already presenting in Sydney and Melbourne, respectively Toscha Seidel, the violinist, who opened his tour on April 22, and met with instantaneous success; Jascha Spivakovsky, the Russian pianist, who made a great impression in London last season and is now playing in Sydney to big audiences; Mme. d'Alvarez, the contralto, who will soon leave New York en route to Australia, singing at a few concerts in Canada before embarking on the S. S. Niagara at Vancouver. Mme. d'Alvarez will give something like forty recitals in Australia and New Zealand, and will be supported by Lario Manucci, an Italian cellist, who sails from London this week to join her in Australia, the D'Alvarez tour opens in Melbourne toward the end of June.

Early next year, Benno Moiseiwitsch, after playing the season in America, will proceed to Australia for a second tour. He is already an established favorite there, and his first tour was in the nature of a record. It is expected that he will be equally successful next season.

Perhaps the most important engagement that Mr. Tait has entered into is with Sergei Rachmaninoff, the famous composer and pianist. Mr. Rachmaninoff signed a contract with Mr. Tait on the deck of the S. S. Mauretania, just prior to sailing recently. He will give twenty-six recitals and four orchestral concerts in Australia and New Zealand, commencing in May, 1923.

Messrs. Tait contemplate engaging one or two famous singers who will open their tour in Australia toward the end of June, 1923. Both have been pioneers in the concert business in Australia, and have been operating there for many years. Some of the celebrities whom they have introduced recently include Heifetz, John McCormack, Dame Clara Butt and Mischa Levitzki. Messrs. Tait are also associated with the big Australian theatrical management of J. C. Williamson, Ltd., and in association with that firm will arrange a season of grand opera in Australia next season.

### Worcester Philharmonic Presents "Judith"

The old legend of "Judith" was presented in song by La Societe Philharmonique, under the direction of Adelard J. Harpin, at Mechanics Hall, Worcester, Mass., Sunday, April 30. This society is composed of about 500 members, all of French ancestry, and its interests in music are French. "Judith," taken from the Old Testament story, with music by Charles Lefevre, a French composer, had its first hearing in America on this occasion. Raymonde Delaunois, mezzo

soprano of the Metropolitan Opera Company, sang the part of Judith. The role of Holofernes was in the hands of Joseph Saucier, of Montreal, a prominent Canadian baritone. Other solo parts were taken by Worcester people. Ernest Lamoureux, baritone, was Ozias, and Elzear Fontaine, tenor, represented Nasser. Governor and Mrs. Channing Cox were among the distinguished guests who attended the performance.

La Societe Philharmonique is but three years old. The society was originally formed in 1916 by Joseph D. Brodeur, but was reorganized after the war by Dr. Harpin. Weekly rehearsals were inaugurated and great interest has been shown in the organization. The society has offered various well known works in excellent manner.

Dr. Harpin received a letter from Paul Fievet, winner of the first prize at the Conservatory of Music in Paris, stating that he has written a cantata entitled "Pax" and has dedicated the work to this society and its director. He also has consented to come and direct the work if the society desires to give it in Worcester.

### Young Harpist Introduced by N. Y. State F. of M. C.

At the monthly forum of the New York State Federation of Music Clubs, Edna Marione, president, in the grand ball room of the Hotel Pennsylvania on Monday afternoon, May 1, formally introduced Beatrice Weller, a fourteen year old harpist for whom the Federation's Committee on Artists predicts a brilliant future.

Clara Novello-Davies and Mrs. Charles Proctor were the hostesses of the afternoon. The artists on the program in addition to young Miss Weller were the Norfleet Trio, Paul Herbert (baritone) and Isabelle McEwan (soprano). An address was made by Mrs. J. Hall, of St. Louis, chairman of the Junior Department of the National Federation of Music Clubs, in which details were given of the splendid work being done by Junior Clubs throughout the country. The Norfleet Trio has just returned from a long tour of performances given especially for the Junior Clubs.

Young Miss Weller, who is a pupil of Maud Morgan, played "Clouds and Sunshine" by Oberthur, and "Au Monastere" by Hasselmans. She revealed a technic and a depth of musical feeling not often encountered in one so young.

Miss McEwan, a pupil of Mme. Clara Novello-Davies, sang "Un bel di" from "Madame Butterfly," "Friend" by Mme. Clara Novello-Davies, and "Bless You" by Ivor Novello, son of Mme. Novello-Davies. These last two songs made a deep impression on the large audience by their melody and spirit.

### Musical Programs at Divine Paternity

On Sunday afternoon, April 30, the following singers took part in a musical program at the Church of the Divine Paternity: Adele Pankhurst, soprano; Edna F. Indermaur, contralto; Charles W. Troxell, tenor; Charles F. Robinson, bass, with J. Warren Andrews at the organ. On Thursday afternoon, May 4, a special program was given in honor of Music Week, with Signe H. Westlund, organist of Summit, N. J., assisted by Ada Marie Castor, soprano.

### Moiseiwitsch Plays at Queen's Hall

The Wolfsohn Musical Bureau is in receipt of a cablegram from London, announcing that Benno Moiseiwitsch opened his Spring season in London with a recital in Queen's Hall, given before a capacity audience and was greeted with great enthusiasm. Moiseiwitsch arrives here next October for his third American tour under the management of the Wolfsohn Bureau.

### Graduation at Guilman School

Commencement day of the Guilman Organ School in New York, of which Dr. William C. Carl is director, is announced as Monday, May 29. The exercises will be held in the First Presbyterian Church, Fifth avenue and Twelfth street. As has been the rule in the last few years, this

year's class is the largest in the history of the school. The lectures on "Organ Construction" are now being given by Lewis C. Odell, and the classes in organ tuning were held on April 24, 25 and 26, and were under the direction of Charles Schlette. The final examination comes on May 22. The examiners are Dr. Clarence Dickinson and Prof. Samuel A. Baldwin. There are already a large number of applications for the season of 1922-23. Many new features will be announced for the next term.

### Scott Writes Fishing Song

For some years past John Prindle Scott has spent the early spring in Northern Michigan at "The Lodge," the country place of his friend, Paul Mosley, of Saginaw. Trout fishing is the main diversion, and several years ago Mr. Scott wrote a song up there, "Good Luck, Mr. Fisherman," which has become popular with the sportsmen of that region. This song will be issued in May by Huntzinger & Dilworth, Inc., and will bear on the title page a picture of the composer in fishing garb, "in action" in midstream.

### Two London Recitals for Sue Harvard

Sue Harvard, the soprano, recently added to the list of Charles Drake's artists, has made two appearances in Scranton this season, both to capacity audiences. At the second, in fact, many people were unable to secure admission.

Miss Harvard will go abroad this Summer for both work and pleasure. Two London recitals have already been arranged, and there doubtless will be several other concerts for this very charming American singer.

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## SPARTANBURG'S ANNUAL FESTIVAL BRINGS NEW LAURELS TO THE CITY

Martinelli, Stanley, Arden, Curtis, Sundelius, Rumsey, Harrold, Patton, Simmons, Price, Bennett, Vidas, Nyiregyhazi  
Appear as Soloists—Russian Symphony Repeats Former Success

Spartanburg, S. C., May 6.—The twenty-seventh annual festival of the Spartanburg Music Festival Association, held here May 3, 4 and 5, was another triumph added to the fine record of more than a quarter century. Giovanni Martinelli, who appeared at the closing concert, took the lion's share of applause, a demonstration which lasted nine minutes, and which brought him back to the auditorium after he had donned overcoat and hat and said "goodbye," to sing again. Helen Stanley, Marie Sundelius, Vera Curtis, Fred Patton, Orville Harrold and the others were also well received. Full of vigor, Martinelli scored tremendously from the moment he appeared and left the campus of Converse College, where the music hall is situated, with the applause of an enthusiastic audience ringing in his ears.

### FIRST CONCERT.

Dr. Louis Bennett, of the music faculty of Converse College, director of the festival, worked unceasingly for the success of the event, and after all preliminaries had been fixed, he and Mrs. Bennett took an active part in the programs. For the opening concert Wednesday evening, May 3, Dr. Bennett conducted the Russian Symphony Orchestra.

The program was "The Legend of St. Elizabeth," sung by the Spartanburg Festival Chorus of 350 voices, with Vera Curtis, Ellen Rumsey and Fred Patton as soloists. It was well done. Vera Curtis pleased immensely. She deserves credit, for five days before she was not familiar with the part of Elizabeth. Ottilie Schillig was to have done it, but because of illness she was compelled to cancel the engagement, and at the eleventh hour Director Bennett engaged Miss Curtis. In connection with the opening concert the work of Dr. Bennett as director was warmly praised.

Ellen Rumsey had a small part in "The Legend of St. Elizabeth," but music lovers of Spartanburg liked her and the Spartanburg newspaper stories said lovely things about her.

Fred Patton, bass-baritone, sang his part in the oratorio with fine understanding and proved exceedingly popular.

### SECOND CONCERT.

The soloist for the second concert, which was given Thursday afternoon, was the young pianist, Erwin Nyiregyhazi. The Russian Symphony Orchestra, Modest Altschuler, conductor, gave a fine reading of the fifth symphony of

Tschaikowsky. Nyiregyhazi gave nine numbers and the orchestra four.

### THIRD CONCERT.

The operas "I Pagliacci" and "Cavalleria Rusticana" were given Thursday evening in the third concert of the festival. Be it said here that if all of the programs could have been cut in half the concerts would have been made more enjoyable. To sit for three hours, though listening to that which "hath charms to soothe the savage breast," is requiring a little too much even for veteran festival patrons.

Dr. Bennett, who took the part of Antonio in the opera "I Pagliacci," must have been very much pleased with the recognition he received from one of the most brilliant audiences ever assembled in Spartanburg, not only for the excellence of his own singing of the part, but also in recognition of the work of the chorus he had trained for this festival, which compelled the applause of the audience as well as excited the admiration of the artists of the Metropolitan Opera Company present.

The soloists taking part were Marie Sundelius, soprano; Cecil Arden, mezzo soprano; Orville Harrold, tenor; James Price, tenor; William Simmons, baritone, and Louis Bennett, baritone. Marie Sundelius showed up well in her solo work; she seemed to sing with ease and her voice flowed with a richness and volume that delighted those who had the pleasure of hearing her. Cecil Arden had a small part in the opera "Cavalleria Rusticana," but it gave promise of what her admirers might expect of her the next afternoon as soloist with the Children's Chorus; Miss Arden was especially welcomed to Spartanburg, as she is considered a daughter of the Palmetto State, her father, Benjamin Arden, being a native of Charleston, S. C. Orville Harrold, James Price and William Simmons sang well and deserved the hearty applause given.

### FOURTH CONCERT.

Friday afternoon, May 5 will be recorded as a red-letter day in the calendar of 500 children of the city schools of Spartanburg who composed the Children's Chorus of the 1922 festival, rendering the cantata "Pan on a Summer's Day." The soloists were Cecil Arden and James Price. The work is a difficult one, and the manner in which it was carried through made the triumph of the children all the greater. They actually sang 110 pages of music from memory. This memory feat was a notable one. Each of the nine songs was well done, but the "Summer Shower" and the final "Night Song" drew the greatest applause.

Cecil Arden's songs for the fourth concert included "Fair Dreams," "Your Eyes," "Ah, My Heart," and "Twilight Dreams." She was warmly received, her rich mezzo soprano voice delighting festival patrons.

### CLOSING CONCERT.

Helen Stanley, Raoul Vidas and Giovanni Martinelli were the soloists for what has come to be known in Spartanburg as "Artist Night." For Mr. Vidas, the violinist, the piano accompaniment was played by Mrs. Louis Bennett. He was the recipient of much enthusiastic applause. Mme. Stanley won all hearts by the beauty of her artistic work and the charm of her personality.

The Russian Symphony Orchestra had an important part in the success of the closing concert of the festival, and possibly was applauded more in this than in any other concert. In opening the evening's program Modest Altschuler announced that he would render by request the overture to "William Tell." This was so well liked that the orchestra played as an encore Schubert's "Musical Moments." But where it scored most heavily was in rendering a martial air used by the Russian Army some thirty years ago, when, as Mr. Altschuler stated, he was a volunteer in said organization. He arranged the orchestration of the piece, and the audience wildly applauded the quick, snappy music with the semi-barbaric touch.

The three artists—Raoul Vidas, Helen Stanley and Giovanni Martinelli—formed a trio for "Artist Night" which has probably never been excelled at any Spartanburg festival. D. L. S.

### Church Music Summer School Session

The eight annual session of the summer school of church music will be held at Wellesley, Mass., June 26 to July 6. There will be lectures, demonstrations and conferences. Rev. Charles Winfred Douglas, Mus. Doc., of New York, associate editor of the new hymnal of the Episcopal Church, will have charge of the congregational singing and plain-song. Ivan T. Gorkhoff, of Smith College, formerly conductor of the choir of the Russian Cathedral of St. Nicholas, New York, will train a chorus in several works by Russian composers. Practical demonstrations with choir boys and instruction in keyboard composition and improvisation will be given by A. Madeley Richardson, Mus. Doc., of New York. Edmund M. Goldsmith, a prominent figure in English musical circles, will take up plainsong accompaniment. Clifford Fowler Green, A. A. G. O., of All Saints Church, Worcester, Mass., will discuss choir organization and management. Instruction in Dalcroze Eurhythmics will be given by Jacqueline Miller, a graduate of Dalcroze Institute, Geneva, Switzerland, Richard G. Appel, of the Episcopal Theological School, Cambridge, Mass., will give instruction in organ accompaniment and repertory.

The school is open to all who are interested, and application should be made for particulars to Richard G. Appel, 15 Hilliard street, Cambridge, Mass.

### Stransky's Plans Changed Owing to Mother's Death

The Philharmonic Society will open its eighty-first season on Thursday evening, October 26, at Carnegie Hall, under the direction of Josef Stransky. The Philharmonic conductor is now in Prague, at the home of his father. Stransky sailed from New York on March 17 to fulfill engagements to conduct in Europe, but was forced to abandon his engagements through the sudden death of his mother. He will return to America in September.

### Tiffany Still Singing

Although the opera season has ended, Marie Tiffany is still kept busy with concert engagements. She will be heard in recital until late in the summer.

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### THE PRESS IN ROME

#### La Tribuna

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#### Giornale d'Italia

The Augusteo public welcomed Mr. Casella most warmly after his recent American tour. The vast crowd of people gathered in the big theatre were thrilled by his playing.

#### Il Tempo

Casella reached incontestably the highest peak of inspiration. His conception of the Adagio of the Variations Symphoniques was a wonder of musical imagination. At the end of the concert, the public applauded him tumultuously, and Casella was obliged to give several encores.

#### L'Idea Nazionale

We have no suitable words to describe the beauties of Casella's playing. His touch is like velvet, his tone a caress. Each note was limpid in its purity. We can say without exaggeration that we have heard for the first time the pianoforte idealized in a manner which brings out all its variety of tonal colors.

For Terms and Dates Address

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## San Antonio Jottings

San Antonio, Tex., April 29.—Artists living in San Antonio who have given recent concerts for the radiophone, stationed at Camp Travis, are Mary Jordan, contralto; Frida Stjerna, mezzo soprano, and Julien Paul Blitz, cellist, with Mrs. Blitz at the piano.

The Tuesday Musical Club, on April 4 gave an interesting program of comparative songs, with Mrs. Guy Simpson in charge. Those who contributed to the program were: Alice Simpson, mezzo soprano; Charles Stone, tenor, and Mrs. L. L. Marks, soprano. The accompanists were Ethel Crider, Walter Dunham and Mrs. Nat Goldsmith. Mrs. Walter Green, soprano (a guest), sang "Caro Nome" and "Morning" (Oley Speaks). Lucille Monkhouse, pianist, a young student, played.

The San Antonio College of Music, John M. Steinfeldt, founder and director, and the Chaminade Choral Society, Julien Paul Blitz, director, presented John M. Steinfeldt, pianist, and Julien Paul Blitz, cellist, in their annual joint recital, April 4, assisted by the choral society. The numbers were all given with exquisite shading, good attacks and releases, and beautiful pianissimos. Mrs. Blitz accompanied in her usual capable manner. Mendelssohn's sonata for cello and piano in D major, and Rubinstein's sonata in D major for piano and cello, were played by Mr. Blitz and Mr. Steinfeldt. Mr. Blitz has a rich, warm tone and excellent technic. Mr. Steinfeldt played the difficult piano part with his usual disregard for technical difficulties. Mr. Steinfeldt's numbers were the Beethoven sonata in F minor, op. 57; impromptu in F minor (Faure); impromptu in A flat major (Faure), and concert study in D flat (Liszt). His tone is strong and masterful, and the numbers were all given with the sureness of the true musician.

The song cycle, "The Morning of the Year" (Cadman), with Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor, and David Griffin, baritone, participants, with Walter Dunham at the piano (which was so successfully given at a recent meeting of the San Antonio Musical Club), was repeated at Our Lady of the Lake College, April 5.

At the Automobile Show, April 5 and 6, the musical programs were given by Mrs. George Gwinn, soprano; Marvel Gordon, mezzo soprano, and Frida Stjerna, Swedish mezzo soprano. Mme. Stjerna's program was given April 6.

The sixth and last organ recital of the Lenten series, at St. Mark's Church, where Oscar J. Fox is organist and choirmaster, was given April 6, with Walter Dunham as soloist. The program was very enjoyable. Organists of the city who have given the programs are T. William Street, March 2 and 30; Walter Dunham, March 16, and Frederick King, March 23. Great credit should be given to the Rev. Arthur Huston, rector of the church; to Oscar Fox and to the Choir Guild for having made these recitals possible.

"The Drum Major," an operetta by Edward F. Johnston, was presented April 5 in the auditorium of the Main Avenue High School, and on April 6 in the Breckenridge High School, the proceeds to be used towards the building of a home for teachers. The cast included Margaret McCabe, Glenn Law, Joe Burger, Marguerite Perez, Anne Carsner, Charles Lelotte, G. N. Crow, Lloyd Carter, R. E. Brotherman, Flo Anderson, Blanche Besler, Mrs. Forrest L. Dix,

Lalla Mason, Viola Barton, Nell James, Murrell Stockton. Jeston Dickey directed the play, Jack Burke was stage manager and Lucy Banks was at the piano.

Members of the San Antonio Music Teachers' Association were guests of Mrs. Eli Hertzberg, April 12. Practically all the final arrangements for the State Music Teachers' Association convention were announced. The annual election of officers was held and resulted in this year's officers being re-elected. They are: Roy Repass, president; Mrs. Roland Springall, vice-president; Alice Mayfield, secretary, and Edith Madison, treasurer. Alois Braun and Mrs. J. W. Hoyt were elected to fill two vacancies.

"The Crucifixion" (Stainer) was given at Grace Evangelical Lutheran Church, April 12, with David L. Ormesher directing, and Mrs. Paul S. Hein, wife of the rector, at the organ. The soloists were Elizabeth Heim, Harry Warnke, Von Rypin and David L. Ormesher. The sacred cantata was greatly enjoyed.

Amelita Galli-Curci appeared in San Antonio, April 13, under the local management of M. Augusta Rowley. An audience which completely filled the largest theater in the city—the Majestic—and overflowed onto the stage and into the pit, greeted this famous singer. As she stepped on the stage she was given an ovation, which was continued after each group, so that recalls and an encore were always necessary; after the fourth group so great was the applause that she could not go on with the next until she had given four encores and nine recalls. She is graciousness itself. Her English songs were a delight. At the close of the program recall after recall was given, with the audience waving handkerchiefs. She scored a triumph. Manuel Berenguer gave two solos; his tone is beautiful and technic splendid, and after many recalls he responded with an encore. Mr. Samuels acknowledged applause after his composition. The appearance in this city of the famous singer and her assisting artists will long be remembered, and Miss Rowley received many congratulations for having brought them.

The String Players (Bertram Simon, conductor), in accordance with their custom established two years ago, gave a program at Laurel Heights Methodist Church, the afternoon of Good Friday. Walter Dunham was at the organ.

Edgar Schofield, baritone, and Daisy Cantrell Polk, soprano, were presented by the Choir Guild, Good Friday, in St. Mark's Church, in the sacred cantata, "The Message from the Cross" (Macfarlane), assisted by the choir, with Oscar J. Fox, choirmaster and organist. Mr. Schofield has a ringing, resonant quality of voice, with splendid pianissimos and faultless enunciation. Miss Polk's appealing, sweet and smooth voice was also heard to excellent advantage. In the ensemble numbers the choir did its usual fine work, which is characterized by good shading and finish and fine enunciation. This program closes the Lenten series of musical services. Other soloists who have appeared are Frida Stjerna, Swedish mezzo soprano; Mary Jordan, contralto; Arthur Hackett, tenor, and Daisy Polk, soprano. S.

## Grey Songs Sung in Providence

At a recent recital given by the pupils of Arthur Hyde, vocal teacher of Providence, R. I., the following songs of



ANNIE LOUISE DAVID,

harpist, who played in East Orange on May 27 with such splendid success that she has been re-engaged for next season, when she will make her appearance on April 5 in a joint recital with Mme. Jeritza. On April 20 she gave a harp recital at Riverbank Court, Cambridge, Mass. June 10 she will leave for Seattle, Wash., where she will teach at the Cornish School for the summer, later going to California to fill a number of engagements under Oppenheimer's direction. Joint recitals with Louis Persinger will be included in these dates.

Frank H. Grey were programmed: "Dear Eyes," "Mother of My Heart," "Mammy Dear," "Think Love of Me," "Messages," "Bird Man on High," and "Winter Love Song."

## Sundelius Sings in Richmond

Marie Sundelius, soprano of the Metropolitan Opera Company, gave a recital for the Musicians' Club of Richmond, Va., on April 24.

# NELLIE and SARA KOUNS

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WHAT A DAINTY, DELIGHTFUL, DELICIOUS, DARLING ILLUSTRATION OF THIS WAS GIVEN LAST NIGHT WHEN THE KOUNS SISTERS SKIPPED UP AND DOWN THE LADDER OF SONG, WARBLING AND TRILLING WITH SUCH CHARMING COMPLEMENTARINESS THAT, TO USE AN EXPRESSION WHICH THIS COLUMN CLAIMS AS ITS OWN, THEY WERE LIKE TWO HEARTS WITH BUT A SINGLE THOUGHT, TWO SOLOS THAT BEAT AS ONE! THEIR VOICES WERE NOT LARGE—NEITHER ARE THE VOICES OF THEIR PARALLELS, THE SONGSTERS OF THE TREES—BUT HOW THEY COULD SOAR AND UNDULATE AND MEET AND PART TO MEET AGAIN AND FILL THE AIR WITH "LINKED SWEETNESS," AS CLEAR AND DELICATE AS THE BLOSSOMS OF THE MAY DAY. THE PHENOMENAL RANGE OF THESE TWO SOPRANOS, WITH THEIR CULTIVATED TASTE, MADE EVERYTHING THEY SANG VERY WELCOME. TROY WILL GLADLY HEAR AGAIN THESE TWO MUSICAL DROMIOS.—TROY TIMES.

THE MISSES KOUNS HAVE VOICES OF MUCH SIMILARITY, OF WIDE RANGE AND BEAUTIFUL LYRIC QUALITY. THE ECKHART "ECHO SONG," IN WHICH MISS SARA KOUNS SANG FROM THE STAGE AND MISS NELLIE KOUNS FROM THE WINGS, DISPLAYED THIS QUALITY MOST MARKEDLY AND WAS A FASCINATING BIT OF ARTISTRY, VOICE ECHOING VOICE AS IF THE WOODS OR THE HILLS WERE MOCKING WITH STARTLING PRECISION. THEIR SINGING FREQUENTLY GIVES THE IMPRESSION OF A FINELY TRACED MUSICAL ETCHING. THEY SING LIKE A SINGLE INSTRUMENT, YET WITH SO MUCH EASE AND GRACE AND ABILITY THAT AN AUDIENCE FORGETS THE MECHANICS OF THE PERFORMANCE IN THE CHARM AND SHEER APPEAL OF IT.—TROY RECORD.

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## CINCINNATI SYMPHONY GIVES FINAL "POP" CONCERT

New Choral Union Formed—Westwood Opera Club Presents "The Mikado"—College of Music Orchestra's Concert—Notes

Cincinnati, Ohio, April 19.—The final concert of the popular series played by the Cincinnati Symphony Orchestra was enjoyed by a good-sized audience on April 16, Easter Sunday, at Music Hall. The closing program was up to the high standard set in the season just ended, and was a fitting close to this very popular form of entertainment. There were several features about the concert that added to the delight of the same, one being the playing of an orchestra suite in five parts, composed by Ewald Haun, first flutist of the orchestra, and played for the first time in public. The various parts of the composition, which was directed in person by Mr. Haun, were quite diversified, offering some pleasing and meritorious musical effects. Last season Mr. Haun directed the orchestra when one of his compositions was enjoyed. Mr. Ysaye very generously permits a composer on such occasions to direct his own works.

The soloist was Oscar Colker, a young Cincinnati tenor, who gives more than ordinary promise of a career in music, demonstrating an ability as a singer of future distinction. He sang effectively three numbers and responded with an encore. These were "Rachel quand du Seigneur," from the opera "La Juive," by Halevy; "Come un bel di di Maggio," from Giordano's opera, "Andre Chenier," and the aria, "When the Stars Are Brightly Shining," from "La Tosca." The opening number on the program was the popular "Oheron" overture by Weber. Other numbers included the fantasy "Wallonne," by the director's late brother, Theo. Ysaye, effectively played, and two of Wagner's numbers—the prelude to act I, "Lohengrin," and the overture from "Tannhäuser."

### CINCINNATI CHORAL UNION FORMED.

One of the latest additions to the musical organizations here, and one that gives promise of a notable future, is

known as the Cincinnati Choral Union. It is under the direction of David Davis. The object of the choral union is to study and perform only the better class of compositions. The first work taken up for rehearsal is the cantata, "Melusina," by Heinrich Hoffmann, which is being rehearsed every Friday evening. An invitation has been extended to Cincinnati singers to become members. A permanent organization has been formed with the following as officers: president, George J. Stegemeyer; vice-president, Laura Louise Lang; secretary, Helen Louise Belmer; treasurer, Louis F. Brossard; librarian, Charles E. Stenken; board of governors (three years), Laura Louise Lang, David E. Griffith, George J. Stegemeyer, Frances C. Jones, Louis F. Brossard; (two years), Edith Gertrude Weaver, William Beor, Helen Louise Belmer, George Marion Clark, Charles E. Stenken; (one year), Charles C. Adams, Mrs. C. E. Stenken, Frances A. Roegge, Mrs. L. F. Brossard and Mary Faye Whitteker.

### COVINGTON WOMAN'S CLUB PROGRAM.

The music department of the Covington Woman's Club gave an enjoyable program on April 10. The program included a talk by Mrs. J. Tupman Stephens on "Beethoven's Works," a paper by Mrs. E. J. Winterberg on the "Life of Beethoven," and the story of the "Moonlight Sonata," by Mary Elizabeth Green. Several musical selections were rendered.

### WESTWOOD OPERA CLUB PRESENTS "THE MIKADO."

"The Mikado" was presented by the Westwood Opera Club, under the direction of Cora W. Higdon, at Emery Auditorium on April 15. While the performers were amateurs, the opera was effectively sung. It was given for the benefit of the mess fund of Company C, 147th Infantry. The chorus was made up of sixty well-trained voices. The participants deserve credit for the artistic effects produced.

### RECITAL AT THE CINCINNATI CONSERVATORY.

A song recital was given on the evening of April 13 at the Cincinnati Conservatory of Music by Frances Esley, Mrs. Harry Reese and Genevieve Kleinknecht, pupils of Lillian Aldrich. They were assisted by Howard Fuldner, baritone, pupil of Alfred Blackman, and Clifford Cunard, tenor, pupil of Dan Beddoe.

### COLLEGE OF MUSIC ORCHESTRA'S CONCERT.

The second concert of the present season to be given by the College of Music Orchestra was held April 18, at Emery Auditorium. Under the direction of Adolf Hahn the orchestra has made notable advancement, as this concert made evident. The fact that this is a student body adds to the charm of the concert. The results were indeed satisfying. The first number was a fine rendition of the B minor symphony ("Unfinished"), of Schubert. Both movements were given with warmth and finesse. This was followed by the Ruff march from the "Leonore" symphony, and by the delightful performance, accompanied by Adolf Hahn and William Morgan Knox, of the air on the G string by Bach-Wilhelmj.

In addition to the concert proper, several soloists, students of the College of Music, were heard and added much to the success and pleasure of the event. Edna Weller Paulsen, a lyric soprano, sang in an artistic manner the intricate Bruch

"Ave Maria" from "The Cross of Fire"; she is a pupil of Lino Mattioli, being a candidate for post-graduate honors this year. Another student, Ruth Morris, a talented young violinist, played the first movement from the Beethoven concerto for violin, and made a fine impression; she is a pupil of Adolf Hahn. Howard Wentworth Hess, a pupil of Romeo Gorno, gave one adagio-allegro marcato movement from the piano concerto by Grieg, displaying a splendid technic and proving himself to be a young man of talent. The concert as a whole was a real treat.

### NOTES.

Albert Berne presented a number of his pupils at the Cincinnati Conservatory in a song recital on April 12.

A concert was given for the Linwood Literary Club on the evening of April 11 by Edna Schoenfeld and Frances Boehler, pupils of Estelle B. Whitney, of the College of Music, and Louise Renick, piano pupil of Albino Gorno.

A pleasing matinee recital was presented on April 12 by the pupils of Amalie Staaf, of the Cincinnati Conservatory of Music.

The Clifton Music Club gave a program on April 17 that was in all respects gratifying.

Lillian Aldrich Thayer, teacher of voice at the Conservatory of Music, offered several of her pupils in a recital on April 13.

The Monday Musical Club gave a program of fairy music at the residence of Mrs. Charles Towne on the afternoon of April 10.

The graduation recital of Mildred Boggess, who for several years has been studying piano under Frederic Shailer Evans, was held at the Conservatory of Music some days ago. She displayed fine technic and interpretation.

A number of the pupils from the piano class of Jean Verd, of the Conservatory of Music, were heard in a recital on the evening of April 11.

The active members of the Norwood Musical Club were entertained at the home of Clara Nocka Eberle on April 2.

Special musical services were held on the evening of April 14 at the Church of the New Jerusalem, with an augmented choir, which sang Maunders' "Olivet to Calvary," under the direction of Grace Chapman.

"Rabboni," by Loveland, was sung on Easter Sunday evening at the Emmanuel Presbyterian Church, Clifton.

W. W.

### Verdi Club's Annual Breakfast

Over two hundred members and guests sat down at tables at the Verdi Club annual breakfast, Hotel Astor Roof Garden (ideal quarters), May 3. Florence Foster Jenkins beamed happiness over all, with a certain coyness and geniality absent from meetings of other clubs. Guests of honor, seated at the raised table with the president, were Mesdames Betts, Marzo, Ciccolini, Pearsons, (Manhattan Study Club president), Witherspoon, Miller and Dambmann (Southland Singers' president) and Messrs. Interranto, Waelder, Doyle, Miller, Astor and Riesberg. Mrs. C. B. Phillips was the charming and efficient chairman, and one must not forget Dr. R. E. Townsend and wife, and Frank Garraway Smith and wife, prominent members, ever on the alert for Verdi's interests.

Promptly at one o'clock President Jenkins rapped for attention, when, just before taking seats, Mr. Waelder read an original poem, "Verdi Vittorioso." Miss Jones contributed something unusual in her whistling numbers, of which "The Mocking Bird," with its various bird-calls, etc., was highly effective; she is an artist in this specialty. Aurora Mauro-Cottone (daughter of the organist of the Capitol Theater), a precocious pianist, played three short pieces, a "Venetian Barcarolle" being especially enjoyed. Mrs. Guido Ciccolini, wife of the Chicago opera tenor, it was announced, was elected fifth vice-president, Mr. Ciccolini being unavoidably absent from the breakfast. Mme. Dambmann expressed her interest and enjoyment in a few words. Edna Moreland, the soprano, who has been especially in demand at women's clubs this year, was the chief musical attraction, singing Massenet songs and the Tchaikowsky aria, "Jeanne d'Arc," in French, receiving big applause. Later she gave the "King of Thule" and "Jewel Song," from "Faust," with brilliant voice and spontaneous fervor of delivery. She is indeed a brilliant singer. Mrs. Marzo said a few words, and President Jenkins exhibited a beautiful framed banner, with Verdi's features, a present to the club from the artist Witherspoon. Mrs. Betts said she was glad to hasten her return from Palm Beach so as to attend this fine breakfast, and other speakers echoed this sentiment.

Throughout the entire affair the atmosphere of kindly interest in each other and in the Verdi Club prevailed, and the wise and frequently witty introductions by President Florence Foster Jenkins kept everyone on the qui vive. Dancing followed the breakfast, this music, as well as that furnished during the meal, being excellent, as usual at all Verdi Club affairs, for Mrs. Jenkins will have only the best. Everyone voted the occasion quite the finest of any during the existence of the club, which has had so many successful and notable musical and charitable affairs in its history.

### Grace Northrop's Many Dates

Some of the notable engagements of Grace Northrop, soprano, for the season passing included: "The Messiah," Indianapolis, December 15; "The Creation," Pittsfield, Mass., February 7; recital in Newark, April 19, in all of which she made a splendid success. May 16 she gives a recital at the East Orange (N. J.) high school, and the next day she leaves for California, where she will spend the succeeding three months. Engagements already booked for her on the Pacific Coast include appearances at the Loring Club, San Francisco, May 23; recital in Oakland, Cal., June 1; "The Messiah," in the same city, June 30, with recitals in San Francisco and Los Angeles to follow. During July and August she will accept pupils in San Francisco, and it appears that this soprano will find all her time well occupied while in California.

### Orchestra Engagement for Meldrum

John Meldrum, pianist, will play the Saint-Saëns G minor concerto on May 14 with the Buffalo Symphony Orchestra at Buffalo.

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in the *New York World* of April 30, 1922:

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## FOREIGN NEWS IN BRIEF

## STRAVINSKY'S RAGTIME DANCED DESPITE HIS PROTEST.

London, April 5.—Igor Stravinsky, composer of the musical satire, "Ragtime," which has just been put on at Covent Garden by the new Russian ballet organized by Massine and Mme. Lopokova, has entered a strenuous protest against the use of his work for dance purposes. The publishers, Messrs. J. & W. Chester, having let the rights for the performance, the protest of the composer was of no avail and the performance went on, despite the extra personal warning issued to the conductor, Eugene Goossens. It made an excellent impression and the huge audience drawn to Covent Garden by the movies, for which the ballet furnishes relief, was greatly amused. Incidentally the press discussion served as a tremendous advertisement for the show. M. S.

## NEW REINER TRIUMPH IN ROME.

Rome, April 5.—The newly studied and staged performance of "Tannhäuser" at the Costanzi was a triumph for the conductor, Fritz Reiner, whose work is one of the sensations of the season here. The press is unanimous in its praise and the public tendered Reiner a clamorous ovation. The young conductor is engaged for a season of German opera in Barcelona this Spring. L. S.

## NAPLES OFFERS COMPOSITION PRIZES.

Naples, April 2.—The Allessandro Scarlatti Association of Naples announces three national prize competitions. The first is for an orchestral competition, the prize being 1,000 lire and public performance; the second calls for a chamber music work (quartet, piano quartet, violin or cello sonata) for which 500 lire is offered; and the third for a poem for voice and piano or a group of songs (at least three), which will fetch 300 lire. The competition closes June 30, 1922. P. R.

## STRAUSS WON'T LEAVE VIENNA.

Vienna, April 10.—Richard Strauss has rejected a post offered him by his native Munich, to succeed Bruno Walter at the Opera of that city, announcing at the same time his firm resolve of never again leaving "his beloved Vienna." P. B.

## STRAUSS AIDS SUFFERING ARTISTS.

Vienna, April 6.—Richard Strauss has donated his entire salary for a period of several months as director of the Staatsoper to the pension fund of the suffering veteran singers of that theater. P. B.

## MORE STRIKES IN VIENNA.

Vienna, April 7.—In addition to the "rehearsal strike" at the Staatsoper—which is still in force—we had an orchestral strike last night when the subscription concert of the "Konsertverein" was delayed for almost an hour because, with the audience waiting, the members of the Vienna Symphony Orchestra refused to play until a raise of their monthly salary had been granted them. P. B.

## WAGNER SOCIETY JOINS CONCERTGEBOUW.

Amsterdam, April 10.—The Wagner-Society of Amsterdam, which has given annual Wagner performances (virtually the only Wagner operas to be heard in Holland), has been joined to the Concertgebouw Society, of which Mengelberg is the musical director. Its next series of performances, beginning with "Tristan," will be under the direction of Dr. Karl Muck. R. K.

## NETHER-RHENISH MUSIC FESTIVAL REVIVAL.

Cologne, April 10.—It is fairly certain now that the Nether-Rhenish Music Festival, which was to have been revived last year but was put off for economic reasons, will celebrate its resurrection this year. It will probably take place at the end of June. H. U.

## LISZT RELICS STOLEN.

Weimar, Germany, April 11.—The thieves who broke in to the Liszt Museum here some months ago have just been sentenced (over two and three years in prison respectively) in the Weimar state court. One of them is a music student named Wolfgang Saal; the other his brother, a mechanic. The thieves succeeded in getting away with some valuable Liszt relics, including a golden Lyre, a walking stick handle set with diamonds, and a samovar cover, also decorated with diamonds. M. S.

## "ROSENKAVALIER" IN POLISH.

Warsaw, April 10.—Richard Strauss' "Rosenkavalier" is to have its Polish première here during the current month. It will be sung in Polish, and conducted by Emile Mlynarski. S. P.

## ROZYCKI POPULAR IN SCANDINAVIA.

Warsaw, April 11.—Ludomir Rozycki, the Polish composer, has just returned from an extended tour of Scandinavia, where his compositions enjoy great popularity, thanks to the active interest of the publishing firm of Wilhelm Hansen, of Copenhagen. This firm has just issued a whole cycle of Rozycki's works, including some "Polish Dances," "Laguna," a poem for piano, a piano concerto, etc. Both his symphonic poems, "Anelli" and "Mona Lisa," have been performed under Schnedlerpetersen in Copenhagen and Ignaz Neumarck in Christiania. S. P.

## "TYROL PRIZE" GOES TO MUSICIAN.

Innsbruck, Tyrol, April 2.—The Artist's Prize of the people of the Tyrol has been conferred for the first time to a musician, namely the pianist and composer, Josef Pembaur, who has aroused considerable attention throughout Central Europe, and who is also the head of the Innsbruck Conservatory. The prize, destined to go to the leading creative artist of Tyrol, has been awarded three times before, of which once was to the famous painter, Defregger and once to the sculptor, Klotz. R. P.

## A FAIRY TALE DANCE-PANTOMIME.

Duisburg, Germany, April 12.—An unusually interesting work was produced for the first time in the Duisburg Opera House, being a dance-pantomime entitled "Der Wald," by Christel Lahusen, a young composer living in Munich. It pictures a little girl who has lost her way in the wood and

who is caught by a cannibalistic woodman, who shuts her into a pen and prepares for his meal. But a tame bear, escaped from his master, together with a hare and a goat, unite with three brave boys to save the girl's life. In using the language of gesture in place of the spoken word the composer has created a new style for the musical fairy play. His music is simple but highly characteristic, the dance of the cannibal, for instance, being particularly apt in its grotesque wildness. The piece had a great success with the public. H. U.

## ANOTHER "STRAUSS WEEK."

Freiburg, i. B., Germany, April 8.—The city of Freiburg will organize a festival week devoted to the compositions of Richard Strauss early in July. N. B.

## BUSONI OPERA IN ROSTOCK.

Rostock, Germany, April 10.—Busoni's comic opera, "Arlecchino," has been performed with success at the municipal theater here. Its charming style, going back to the old commedia dell'arte, and its clever parody of romantic sentiment aroused lively interest. R. P.

## SCHUBERT FESTIVAL ON THE RHINE.

Cologne, April 11.—There will be a Schubert Festival to celebrate the 125th anniversary of the composer's birth in Neuss-on-the-Rhine. H. U.

## SWISS TONKÜNSTLER FESTIVAL.

Zürich, April 10.—The Swiss Tonkünstler Society will hold its twenty-third annual congress in the town of Zug this year. Two chamber music concerts and a special festival church service, consisting entirely of Swiss compositions, are the principal features of the event. H. D.

## LONDON SEASON PLANNED FOR VIENNA STAATSOPER COMPANY.

Vienna, April 12.—The efforts of a local concert bureau to bring about a London season of the Vienna Staatsoper will probably result in an arrangement whereby the entire company of the Staatsoper, including the Philharmonic Orchestra, will give a series of performances in the English capital next year. According to today's papers, the representative of a London theatrical agency has arrived here to negotiate the plan with the directors of the Staatsoper. Richard Strauss is to conduct the majority of the London performances. P. B.

## BOY SINGER FOR "SIEGFRIED" BIRD.

Berlin, April 17.—Wagner's original direction that the voice of the bird in "Siegfried" be sung by a boy soprano is to be followed in the near future at the Berlin Opera. Director Schillings has discovered a boy named Fritz Hänel in Chemnitz, Saxony, who is pronounced to be capable of singing the music properly and who is now being trained for the role. C. S.

## SWEDISH BALLET AGAIN IN BERLIN.

Berlin, April 15.—The Swedish Ballet, after its engagement in Vienna, has returned to Berlin and is now installed for some weeks at the Theater des Westens. Its success is steadily growing, and even its ultra modern offerings are beginning to find favor. The latest of these is a revolutionary creation by Paul Claudel and Darius Milhaud, entitled "Man and His Longing." It is an attempt at a sort of rhythmic counterpoint in which various types of motion are super-imposed. Milhaud's music is ultra modern, of course. C. S.

## NEW KUNNECKE OPERETTA A SUCCESS.

Berlin, April 26.—The latest Kunnecke operetta, "Verliebte Leute" ("Folks in Love"), which was produced at the Nollendorf Theater last night, had unequivocal success with public and press. It is based on an old Schöthan farce and plays in Charlottenburg about 1818. The plot is negligible, but the music is far above the musical comedy average. It is extremely well scored and uses the pianoforte as an orchestral instrument. Staging and performance are of the highest grade. C. S.

## OFFENBACH AS OPERETTA HERO.

Berlin, April 26.—An operetta put together out of Offenbach's music, in which the composer himself is the hero, had its first performance at the Berlin "Comic Opera" last night. It is entitled "The Master of Montmartre" and its authors are Clarisson and Habé (probably pseudonyms). It had a good success owing largely to the catchy music, far superior to the usual contemporary product. The principal character was sung by Walter Staegemann, baritone of the Dresden Opera, who scored a personal triumph. C. S.

## ANOTHER BLOCH WORK IN GERMANY.

Wiesbaden, April 15.—Ernest Bloch's "Psalm 22" has just had its first German performance here under the direction of Karl Schuricht. The soloist was Mme. Charles Cahier. This is the fifth work of Bloch to be given in Germany, having been preceded during this season by "Hiver-Printemps," "Trois Poèmes Juifs," the viola suite, and the string quartet—all in Berlin. L. K.

## OPPOSITION TO KORNGOLD IN GERMANY.

Breslau, April 15.—Korngold's "Die Tote Stadt" had its first performance here this week, under the able direction of Kapellmeister Prüwer. The production was good, the principals fair. The work had a friendly reception, but achieved no real success. A subject of comment was the severe criticism which recently appeared in the Frankfurter Zeitung, in which the work was attacked on musical and



RAYMOND HAVENS.

the admirable pianist, is being heavily booked for next season. Among the engagements already announced are his appearance in Chicago on March 18, under the management of F. Wight Neumann, and in Minneapolis on March 25 as soloist with the Minneapolis Symphony Orchestra.

technical grounds as well as on the matter of spiritual content, and to which the composer saw fit to publish an answer supported by the "expert" opinions of some well known musicians. There is beginning to be felt in the musical press a distinct hostility to the composer and the manner in which this work has been "pushed" in Germany. H. M.

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## AGIDE JACCHIA AGAIN CONDUCTS BOSTON SYMPHONY "POP" CONCERTS

Thirty-Seventh Season Begins Auspiciously—Mason & Hamlin Prize Competition—Longy School Commencement—  
People's Choral Union Sings "Messiah"—Tarasova and Pettis Please—Other Items

Boston, Mass., May 7.—Symphony Hall assumed its traditional spring aspect last Monday evening. With floor seats removed, tables installed, neatly attired waitresses on the qui vive and the platform banked with palms, ferns and rose bushes, the home of the Boston Symphony Orchestra was off on its thirty-seventh season of "Pop" concerts. A capacity audience was on hand to extend a tremendously enthusiastic welcome to the symphony orchestra of seventy-



AGIDE JACCHIA,  
conductor of the Boston Symphony "Pop" concerts.

five men and its thrice admirable conductor, Agide Jacchia, now entering upon his sixth consecutive season as director of the "Pops."

Food, drink (in a manner of speaking) and conversation served as an accompaniment to the music—reversing the order of the pre-Jacchia days, when the music was of secondary interest. This reversal may be attributed not only to the virtuoso qualities of conductor and orchestra, but also to the noteworthy skill of Mr. Jacchia as program maker. The Italian conductor knows the classical repertory thoroughly and draws on it freely, but not to the exclusion of pieces from latter-day composers. Thus, the program of Monday evening included several novel items—Respighi's effective transcription for orchestra of five piano pieces from Rossini, originally produced as a ballet ("La Boutique Fantasque") by Diaghileff's company; an agreeable "Dance of the Waves," from Catalani's "Loreley"; the dramatic "Hymn to the Sun," from Mascagni's "Iris," and a colorful Spanish dance, "Panaderos," by Glazounoff.

For the rest, Mr. Jacchia finds interesting music aplenty in operatic overtures and fantasias, suites, lighter symphonic

music, ballet numbers, rhapsodies, popular waltzes and operettas.

The "Pops" will continue nightly except Sunday until the Saturday after July 4. Attendance figures during the past week indicate that this season may prove a record breaker.

"MESSIAH" PRESENTED BY PEOPLE'S CHORAL UNION.

For its twenty-fifth annual spring concert last Sunday afternoon in Symphony Hall, the People's Choral Union sang Handel's "Messiah." The well trained chorus of the union was assisted by members of the Boston Symphony Orchestra; Herman A. Shedd, organist; Mildred Vinton, pianist, and these soloists: Jeanette Vreeland, soprano; Jeanne Laval, mezzo soprano; Rulon Robison, tenor, and Willard Flint, bass. George Sawyer Dunham conducted with his accustomed authority.

The soloists were unusually adequate. Miss Vreeland, a newcomer to Boston, made a favorable impression; her voice is of good quality and she sings with musical intelligence. Mr. Flint's work was noteworthy, as usual, for vocal skill and musicianship; it is difficult to recall a more finished or effective interpretation of the ornate air, "Why Do the Nations so Furiously Rage?" A large audience applauded the conductor, chorus and soloists very warmly.

MASON & HAMLIN PRIZE AWARDED AT CONSERVATORY.

Alice Marjorie Rathbun, of Mansfield, daughter of Mr. and Mrs. J. W. Rathbun, was the winner at the thirteenth annual competition for the Mason & Hamlin prize of a grand pianoforte valued at \$1,575, Thursday afternoon, May 4, at the New England Conservatory of Music. The judges were Pierre Monteux, conductor of the Boston Symphony Orchestra; Ernest Schelling and Sigismund Stojowski, pianists.

Miss Rathbun is a graduate of Smith College in the class of 1920. She made history her major study in college. She has had musical training since early childhood, but only after graduation from college did she decide to make music her profession. She is a pupil of Antoinette Szumowska.

Each contestant in the competition played the following selection with one additional piece of personal choice: Bach, Italian sonata (first movement), and Beethoven, sonata in C minor, op. 13 ("Pathétique"). The contestants, in the order of their appearance, were: Agnes Clare Bevington (Nashville, Tenn.), Ruth Helen Anshen (Providence, R. I.), Ruth Shubow (Dorchester), Charles Philip Touchette (Cambridge), Mary Elizabeth Madden (Rochester, Minn.), Ellen Neilson (Logan, Utah), Alice Marjorie Rathbun (Mansfield), Ethel Dixon Knights (Brookline), Virginia Ruffin (Boston), Harold Holdfeldt Logan (Esmond, N. D.). Honorable mention was awarded to Mr. Logan for excellence in playing.

The Mason & Hamlin prize was first offered in 1910, when it was won by Julius Chaloff, now of the Conservatory faculty. The subsequent winners have been: (1911) Grace Nicholson, (1912) Charles L. Shepherd, (1913) Sara Helen Littlejohn, (1914) Herbert Ringwall, (1915) Howard M. Goding, (1916) Fannie Levis, (1917) Martha Baird, (1918) Sue Kyle Southwick, (1919) Naomi Bevard, (1920), Jesus M. Sanroma, (1921) Walter L. Hansen.

TARASOVA IN LAST MUDGETT SUNDAY CONCERT.

Nina Tarasova, the charming singer of Russian folk songs and ballads, closed this season's Mudgett Concert Series, Sunday afternoon, April 30, in Symphony Hall. She sang folk pieces from Russian, Irish, Italian, French and gypsy sources, deepening the impression that she had previously made here through her remarkable characterizing

skill and dramatic power. A good sized audience hugely enjoyed the interesting Russian interpretations, necessitating a considerable lengthening of the program.

COMMENCEMENT AT LONGY SCHOOL.

A capacity audience gathered at Bates Hall Saturday afternoon, April 29, for the sixth annual commencement concert of the Longy School. The program was, as usual, an interesting one, comprising musical numbers by talented pupils and demonstrations by the classes in rhythmic gymnastics and solfeggio. In detail it was as follows: Flute, pieces by Pessard and Chopin, Walter Knight, Jr., accompanied by Arge Gerry; songs from d'Indy Clustam and Gluck, by Miriam Southwick, contralto, with Mary Shaw Swain as accompanist; piano, numbers from Chopin, Schumann and Moszkowski, played by Amey Peters; pieces by Mendelssohn, Godard and Dunkler, played by Laurence Woods, with Elizabeth Siedoff at the piano; songs from Whitehead, Whelpley and Respighi, sung by Elsie Winsor Bird, soprano, with Mary Shaw Swain as accompanist.

Mme. Renee Longy Miquelle presented the prizes to children from the solfeggio, rhythmic gymnastics and piano classes. The presentation of diplomas and medals to laureates in solfeggio was made by Mr. Longy.

MAY DAY AT DAI BUELL'S

May Day at Dai Buell's delightful studio, "Aloha Bungalow," Newton, has become an annual event for the musical fraternity of Boston. Ever a charming hostess, Miss Buell entertained over 250 guests Monday afternoon and evening with the hospitality for which she has become noted. The traditional Maypole and innumerable May baskets contributed to the color of the occasion. A highly enjoyable program was given by Nedelka, the talented Bulgarian violinist, accompanied by the ever efficient Arthur Fiedler; Anna Golden, violist, accompanied by Mrs. Felix Fox; Ruth Fried, soprano, accompanied by Frederick Tillotson; Mrs. Nina Fales Peck, clever diseuse, and Solon Robinson, of New York, pupil of Leopold Godowsky, pianist. J. C.

## OBITUARY

### GOTTLIEB FEDERLEIN

Gottlieb Federlein, at one time one of the best known and most popular singing teachers of New York, passed away in Philadelphia, Pa., on April 29, in his eighty-seventh year. Up to a month before Mr. Federlein had been in remarkable health for one of such advanced years.

He was born in Neustadt, Bavaria, and had lived in Munich for a number of years before coming to New York in 1873. While in Munich he became an intimate friend and partisan of Richard Wagner, who intrusted to him, with the consent of King Ludwig, the manuscript scores of the "Nibelung," the original copies at that time being in the private keeping of the King. He was also a close friend of Theodore Thomas and constantly aided him in his efforts to establish a serious cult for the "Music of the Future," as it was then called.

In 1877 Mr. Federlein married Ella Harrison, a pupil of his, and a church and concert singer of note, who survives him. He also leaves two sons, Walter, a civil engineer, and Gottfried, the organist and composer.

### GEORGE HUBBARD WILDER

George Hubbard Wilder, director of the Wilder School of Music, of Burlington, Vt., died at his home on April 13. Mr. Wilder was born in Montpelier, Vt., on January 22, 1868. At an early age he showed talent as a student of piano and secretly learned to play his father's flute. Being also the possessor of a fine soprano voice, he was placed under the most competent instructors of both voice culture and the flute, having studied flute with Oscar Ball, of Boston, and later with Edwin Heindl, of the Boston Symphony Orchestra. Among his teachers of voice culture he was associated with Franz Emmerich, of Berlin, and William Shakespeare, of London. It was in these two special subjects that he achieved his greatest success, although later he also became known as a composer.

He is survived by his wife, Mrs. Irene Wilder, who was associated with him in his teaching activities and is the possessor of a contralto voice of unusual promise. Mrs. Wilder will continue with the activities of the Wilder School, at Burlington, teaching voice and piano.

### AMADEO VON DER HOYA

Linz-on-Danube, April 20.—The death has taken place here at the early age of forty-eight years of Amadeo von der Hoya, the well known violinist and teacher. Born in New York in 1874, Hoya studied among others with Sauret and Halir and for some time filled the post of concertmaster in the New York Symphony Orchestra. Following a call to Weimar, he succeeded his old master, Halir, as kapellmeister of the Weimar Court Orchestra. In 1901 he moved to this city, where he was domiciled until his untimely death.

### HANS EDLER ZU PUTLITZ

Stuttgart, April 4.—Baron Hans Edler zu Putlitz, the former general Intendant of the Stuttgart Court Theater, died here in a hospital after an intestinal operation. His régime at the Stuttgart Opera, which came to an end in 1918, was remarkable for progressive stage art and extraordinary taste. Both the present theaters, the large and small houses, were built under his direction. Schillings, Hörth and others now in Berlin were his coadjutors. After the revolution he became president of the German Stage Society.

### DAVID ROSENSWEET

The death is announced of David Rosensweet, a valued member of the Chicago Symphony Orchestra. He was on a visit to New York City and passed away suddenly through heart failure. He was one of the leading violinists in the first section of the orchestra and also leader of the music at the Drake Hotel, Chicago. He is deeply mourned by his colleagues and hosts of friends who knew him as a most talented and genial personage. He is survived by his wife and a daughter—a highly talented pianist.

### PROF. ROBERT BOLLAND

Leipzig, April 8.—Prof. Robert Bolland, well known violin pedagogue, died here at the age of seventy-nine.

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## REVIEWS AND NEW MUSIC

## BOOKS

(The MacMillan Company, New York)

## AMY FAY'S "MUSIC STUDY IN GERMANY"

By Amy Fay

That first and perennially blooming book about music study abroad, Amy Fay's "Music Study in Germany," which has had nine printings since 1896 and goodness knows how many in between that and 1880 when it first appeared, is just out in a new edition, printed, however, from decidedly old plates. The interesting addition is a new prefatory note by Oscar Sonneck. Any student or any other music lover who has never read this book has missed one of the most interesting contributions in English to the literature of music—a classic, in fact.

## MUSIC

(J. Fischer &amp; Bro., New York)

## SONG WITHOUT WORDS

By A. Walter Kramer

This song, which has already been reviewed, is now issued in the form of a three-part chorus for women's voices. It is, apparently, exactly the same as the original solo, but certainly more attractive in its present form. Mr. Kramer has a wealth of real melodic invention—rare in these modernistic days—and is not afraid to write a tune. The result is effective.

(J. Fischer &amp; Bro., New York)

## "SPRING AND WINTER" (Chorus for Mixed Voices)

By G. Ferrara

This is an amusing piece on the poem by Shakespeare. The spirit of it is best illustrated by the line, "The cuckoo then on every tree mocks married men"—and the music mocks and laughs with great good nature. The music is somewhat difficult for the voices and the piano accompaniment is by no means easy, but the whole composition is very much worth while and worth the trouble it might cost to get it rehearsed for a proper rendition.

(J. Fischer &amp; Bro., New York)

## "SILVER"

By Victor Harris

This lovely song is now issued in the form of a four-part chorus for women's voices, and its effectiveness was noted in the comment on the last concert of the season of the St. Cecilia Club, where it was heard for the first time and to whom it was dedicated. It is a very lovely composition, more impressive as a chorus than in its solo form. The voice parts are so cleverly written that it seems not at all difficult in spite of the complicated harmonies. A most original and graceful work!

(G. Ricordi &amp; Co., Milan, New York)

## SONATA FOR CLARINET AND PIANO, Op. 31

By Giacomo Setaccioli

This is a beautiful work, and its publication does honor to the house of Ricordi. It is rare that modern composers with ideas risk them in compositions of this nature. They prefer, quite naturally, to use the best of their musical inventions in such compositions as will be frequently played, compositions for instruments or combinations of instruments that are popular on the recital stage. It is all the more surprising, then, to find Setaccioli writing all of this beautiful music in the form of a clarinet sonata. Not that the clarinet is a poor recital instrument. Quite the contrary—it is a great pity that it is not more often heard as a solo instrument. But the fact is, it is not, and the performances of this beautiful work are sure to be few and far between, at least in America. The sonata is in three movements—allegro appassionato, larghetto, allegro energico. It is brilliant—that is, technically brilliant for the solo instrument—and harmonically exquisite throughout, with a harmony that is modern and contrapuntal and suggests the possession of a fine technique on the part of the composer, and at the same time great refinement of feeling. It is to be hoped that the clarinetists of America will "discover" it and give it a hearing.

(G. Schirmer, Inc., New York)

## "THREE MOOD POEMS" (for Voice)

By Hubbard Hutchinson

"Ecstasy," "Grey Rain" and "The Lad and the Moon" are in this set, which show wide variety of musical construction and inspiration. Indeed, many people will pronounce the first and last songs the product of inspiration, and the second ("Grey Rain") a product of perspiration, so greatly do they differ. "Ecstasy" is a fervent spring song, with fluent melody, much natural modulation, and variety of key and contents. "Eagerly, hurriedly, yet restrained" is marked in the second part. Splendid climax, with modulatory chords, not easy to play, lead up to the finish, the dissonances resolving as they should into concords, and with a glissando of the black keys leading to the soprano high tone, the song ends joyously. A natural

sign before the bass note G is missing on page five, measure three. The composer wrote the poem; hence fine unity of thought and music.

"Grey Rain" is an example of successive sounds which do not make what is called "music." Such sounds must be given a name, for it most certainly is not what we call music. Chords composed of five or six neighboring whole tones, a vocal part which disagrees entirely with the accompaniment, a series of whole tone passages, with endless succession of dissonances, lead into a final chord on the tonic (At last). "To Miss Hattie," "Lad and the Moon" is a beautiful song, text by Thomas P. Byron (Everybody's Magazine), it being a song of the wanderer, the roamer, one who suffers travel hunger, the explorer, if you will; "anywhere but here." "Ho for the day when I sail away," "You'll follow the trails till you die," it goes. It is a fine song in every respect, with big variety, sure to make a hit. "To My Mother," range from low C to high F (optional G).

(G. Schirmer, Inc., New York)

## "SCHLUMMERLIED" (for Piano)

By Franz Liszt

Carl V. Lachmund, Liszt pupil in the '80's, the present writer well recalling him (for "the Lachmunds" were on almost familiar terms with the septuagenarian of that time), tells in a foreword of his obtaining the manuscript of this "Slumber Song" from Liszt's secretary-butler-valet, presumably the result of a studio clearing. A fac-simile of the first page is printed with the work, which, while it is interesting in a way, is not in the master's best style.

Mr. Lachmund withheld publication of the piece so long because he expected to print it in his memoirs of Liszt, now in preparation, a work of 600 pages of verbatim notes, made during the Weimar lessons. The little piece begins with the unaccompanied theme, legato, quiet, continues with sixteenth notes and melody intertwined, and ends with two notes only, dying away on the second and seventh intervals of the scale. It was played for the first time in public on November 12, 1921, in Aeolian Hall, New York, by John Powell.

## The Reed Millers' Summer School

Reed Miller, well known tenor, prominent in the musical life of the nation for two decades past, and Nevada Van der Veer, contralto (Mrs. Miller), will again this summer gather around them a group of serious vocal students at their summer home, Bolton Landing, Lake George, N. Y. Henry Holden Huss, the Homers, Mme. Sembrich, Alma Gluck, Olive Kline, and others, have summer homes on this lake, which is in the Saratoga section. Here they have a fine old country house of three floors, with splendid big studios on the top; one of them is fifty feet long. Large verandas, splendid foliage, the water near by, and a natural outdoor home life, all this conduces to ideal comfort and summer study.

"We limit our class to twenty," said Mr. Miller, "because more than that seems to put us into the hard-work-

only class, which is bad for the summer. We plan the work of every student, exacting a certain amount of practice. The pupils all live with us, banded together for work and recreation. Under such conditions we can accomplish six months' work in six weeks, and send our pupils back built up in body and rested in mind."

The high standing of the Miller-Van der Veer combina-



THE MILLER-VAN DER VEER SUMMER SCHOOL

tion, their many tours with leading orchestras from coast to coast, their constant appearances in New York and large cities as soloists, all this, together with last summer's experience at Bolton Landing with a similar class of pupils, spells success for their venture.

## Marie Sundelius to Join Scotti

Marie Sundelius, soprano of the Metropolitan Opera Company, in May will sing at five of the important spring music festivals before joining the Scotti Grand Opera Company for the last two weeks of its Southern tour. Mme. Sundelius will appear at the Danville (Va.), Spartanburg (S. C.), Greensboro (N. C.), Newark (N. J.) and Mt. Vernon (Ia.) festivals.

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## RAISA AND RIMINI ENTHUSIASTICALLY APPLAUDED AT RECITAL IN CHICAGO

A Very Busy Sunday—The Alliance Française Benefit—Apollo Club Celebrates Fiftieth Anniversary—Chicago Opera to Have New Name—Musical College Prize Competition—Singverein Benefit—First Danish Song Festival—Studio Notes and News Items

Chicago, Ill., May 6.—The last Sunday in April was one of the busiest days of the musical season, as recitals galore took place at the same hour, with the exception of the one of Rosa Raisa and Giacomo Rimini, which was given in the evening at the Auditorium. Six others took place in the afternoon, of these the most important was the one given for the benefit of the Alliance Française and at which Lucien Muratore was to have appeared, but due to illness had to cancel. Thanks to the courtesies of Harry Culbertson, manager of Muratore, the Alliance Française was able to hold its concert, the program being furnished by four of his artists—Margery Maxwell, of the Chicago Opera, who though delayed by floods reached the Auditorium at half past four and sang her selections gloriously. Called at the eleventh hour to fill the place on the program of Miss Maxwell, Edna Swanson Ver Haar sang several operatic excerpts magnificently. Charles Norman Granville, baritone, recently heard in recital here, sang several selections with the same assurance and understanding that have won him many plaudits elsewhere. Vera Poppe, the English cellist, gave a superb account of herself as she does whenever billed, and she made a distinct hit. Frank St. Leger, who was to officiate at the piano for Muratore, played artistic accompaniments for all the substitutes.

### ROSA RAISA AND RIMINI IN CONCERT.

It is dangerous for artists to appear under a local management that has no known backing, or whose reputation has yet to be made. Such artists as Raisa and Rimini can well take chances, as they have a drawing power sufficient to assure them that the money will be on hand from the box office receipts to pay for their services. The concert announced for eight-fifteen, Sunday evening, was not begun until nine o'clock, and this, it is said, was due to the fact that the management had to wait until the house had been counted up before the artists were paid and as three thousand dollars was taken in at the door that money served to pay the singers. After a long delay the beautiful and popular Raisa made her appearance on the stage amidst thunderous plaudits and she sang remarkably the difficult aria from Rossini's "Semiramide" after which she was acclaimed to the echo and the same approbations were manifested after her every group, which comprised English, American, French, Italian and Russian songs.

Giacomo Rimini, in glorious voice, distinguished himself in an aria from Saint-Saëns' "Henry VIII" and "Adelaide"

by Beethoven (the latter sung in Italian). Raisa and Rimini also sang two duets, one from Massenet's "Thais" at the end of the first part of the program, and "Nina," by Guercia, at the close of the program. In splendid spirits and great form, both artists gave an evening of much enjoyment. Isaac Van Grove, just returned from the spring tour with the Chicago Opera Association, supplied orchestral accompaniments on the piano, the like of which has seldom been heard in these surroundings.

### APOLLO CLUB CELEBRATES FIFTIETH ANNIVERSARY.

The Apollo Musical Club celebrated its fiftieth anniversary this week (having been founded in 1871) with a festival of three concerts, which comprised the Bach Mass in B minor, given on Monday evening, May 1; a reproduction of the Club's first program and "Rock of Liberty" by Rosseter G. Cole, Tuesday evening; and Edgar Stillman Kelley's "Pilgrim's Progress," Wednesday evening. The soloists for the Bach Mass were Elise Harthan Arendt, soprano; Mary Welch, contralto; Arthur Boardman, tenor, and Walter Allen Stults, baritone. Edgar Nelson presided at the organ and the Apollo Musical Club and the Chicago Symphony Orchestra, under the leadership of Conductor Harrison M. Wild, gave a performance of such quality as to explain the enthusiasm of the audience.

On Tuesday evening the "Rock of Liberty," a new work in the shape of a cantata by the Chicago composer, Rosseter G. Cole, enlisted the services of Gladys Swarthout, soprano; Mina Hager, contralto; James Hamilton, tenor; Rene S. Lund, baritone; Blake Wilson, baritone; Edgar Nelson, pianist. As the Apollo Musical Club at its inception was a male chorus, for the reproduction of the first concert of fifty years ago, the Chicago Mendelssohn Club, another important choral organization of this city which is also conducted by Harrison M. Wild, gave its worthy assistance. As on the previous night, the work of the choristers, orchestra and especially of Conductor Wild, was the main factor in making the evening enjoyable and the presentation meritorious, even though the work of James Hamilton and Mina Hager stood out conspicuously. The last night of the celebration of the semi-centennial of the Apollo Musical Club was given to Kelley's "Pilgrim's Progress." Mae Graves Atkins, Ethel Benedict, sopranos; Eugene Dressler, James Haupt, tenors; Theodore Harrison, Walter Boyeston, baritones, and Herbert Gould, bass, assisted. The most successful soloists on this occasion were the leading baritone, Theodore Harrison, and the bass, Herbert Gould, two excellent oratorio singers, whose excellent singing will long be remembered. It was a pity that on no occasion was Orchestra Hall completely sold-out, as the works presented and the manner in which they were given under Mr. Wild's efficient baton deserved larger patronage, and inasmuch as the celebration was one of uncommon occurrence the management should be censured for having failed somewhat in its mission—that of selling out the house. A huge bouquet was tendered Harrison M. Wild, who richly deserved that token of appreciation, as if the business management of the Apollo Club has in the last few years retrograded from the high level attained during the Carl D. Kinsey regime, the musical end of this splendid Chicago choral society has raised many folds under

the leadership of Mr. Wild, of whom Chicago may justly be proud.

### CIVIC OPERA TO HAVE NEW NAME.

It is learned on good authority that the company newly organized to present opera in Chicago beginning next season will not be called the Civic Opera Association of Chicago as it is now known, but will have a new name. Just what it will be has not as yet been decided, but as suggested recently in the MUSICAL COURIER, "Civic Opera Association of Chicago" is not a fitting title for the organization.

### CHICAGO MUSICAL COLLEGE PRIZE COMPETITION.

One of the most interesting events of the musical season, which is rapidly drawing to a close, was the annual prize competition of the Chicago Musical College, which was held in Orchestra Hall last Saturday evening. As in former seasons, the Chicago Symphony Orchestra assisted and was conducted by Frederick Stock. In addition to Mr. Stock, the judges were Prof. Leopold Auer, Josef Lhevinne and Herbert Witherspoon. There were two piano contests, one violin and one vocal. The Mason & Hamlin grand piano, presented by the Mason & Hamlin Co., of Boston (Mass.), was won by Adelaide Anderson, by her playing of the first movement of the Borowski D minor concerto. Dorothy Kendrick was awarded the Conover Grand Piano, presented by the Cable Piano Company, playing the finale from the Chopin E minor concerto. Both these pianists are from the class of Edward Collins, which certainly speaks volumes for this splendid teacher. The violin presented by Lyon & Healy was awarded Philip Kaufman, a young violinist who has received his training under the efficient guidance of Leon Sametini. The number played was the Guiraud "Caprice." The vocal contest, won by Thelma Smithpeter with the "Shadow Song" from "Dinorah," gives the winner a complete musical education at the Chicago Musical College's expense.

### CHICAGO SINGVEREIN IN BENEFIT CONCERT.

On May 14, the Chicago Singverein, under William Boeppler's direction, will give a spring concert at the Auditorium Theater for the benefit of the German Child Feeding Fund. "Odysseus," by Max Bruch, will be sung by the chorus of 200 voices with the assistance of the following soloists and fifty members of the Chicago Symphony Orchestra: Mark Oster, baritone; Verna Lean, mezzo soprano; Anna Burmeister, soprano, and Magnus Schutz, bass.

### ARTIST STUDENTS OF HANS HESS IN DEMAND.

Ethel Murray, who made a successful debut in Chicago last month, appeared in recital with Queena Mario, the soprano, for the Morning Musical Club of Fort Wayne, Ind., on April 26; she elicited praise from the papers for her beautiful playing and interesting selection of numbers. Beulah Rosine was engaged for the fourth time by Clarence Loomis for the Bethel Church Easter services; on April 30, Miss Rosine played for the Hotel Somerset Musical. Genevieve Brown created a splendid impression playing a group of solos and in ensemble with Stella and Marion Roberts in a complimentary concert in honor of the Misses Roberts at the Pilgrim Congregational Church, Oak Park, Ill., April 27; Miss Brown also played in Oak Park on Easter Sunday. Anne Slack has accepted a very excellent offer from Thurlow Lieurance as cello soloist and member of his orchestra for an extensive summer tour.

### CHICAGO DAILY NEWS' RADIO SERVICE.

The Chicago Daily News, in starting a radio service, is trying to set a higher standard in the class of music that is being broadcasted to thousands of invisible auditors. It is endeavoring to secure the co-operation of musical Chicago as well as the managers and many artists who are constantly passing through the city.

Sophie Braslau, Boguslawski and Leon Sametini opened the series, and since then Rosa Raisa, Maria Claessens, Luella Melius, Eugenie De Prima, Giacomo Rimini, Ulysses Lappas, James Goddard, Servais De Zanco, Arthur Kraft, Robert MacDonald, Lewis Randolph Mackman, Carl Craven and others have been heard. Cyrena Van Gordon and Sybil Sammis McDermid are among those soon to appear. Many letters of appreciation from the surrounding country have been received, and it is believed the radio will do much for the artists as well as promoting better music.

### GRAND OPERA CHORAL ALLIANCE OPENS BRANCH.

Beginning May 1 the Grand Opera Choral Alliance opened a Western branch office at 22 Quincy street for the purpose of organizing and supplying chorus, ensembles and solos to the different theaters in the vicinity of the Middle West and Western States. The members of said organization are trained professionally in grand opera, light opera and movie specialties.

### CHICAGO WOMAN'S MUSICAL CLUB'S ANNUAL MEETING.

The annual meeting of the Chicago Woman's Musical Club was held May 4 in the Fine Arts Recital Hall. This

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was the last meeting of a very successful year, over 400 attending the luncheon at the LaSalle Hotel, April 6, and the membership having increased over 100 this year. Harrison M. Wild has been added to the honorary membership list. A students' and an artists' program were presented in the afternoon of May 4.

#### CHICAGO MUSICAL COLLEGE NOTES.

Cornelia Dungan and George W. Gunn, vocal students of the College, have been engaged for a seven weeks' chautauqua tour.

Glenn Dillard Gunn, of the faculty, delivered the dedicatory address at the University of Illinois, April 29, on the occasion of the dedication of the Smith Memorial Hall, the new home of the State University's School of Music. Other speakers on the program were Rudolph Ganz, conductor of the St. Louis Orchestra; Judge Smith, of Minneapolis; President Lovell, of the board of trustees, and President Kinsey.

Carroll Kearns, student of the vocal department, has been engaged for the Lyon & Healy recitals.

Prof. Leopold Auer, who was in Chicago to officiate as judge at the Chicago Musical College competition for prizes in Orchestral Hall last Saturday, heard several talented violinists who played for him at the college.

#### FLORA WAALKES A BUSY SOPRANO.

On April 26, Flora Waalkes, the gifted Chicago soprano, gave a song recital at Mount St. Joseph College, Dubuque (Ia.), winning much success in a program made up of Handel, Veracini, Monro, Brahms, Schubert, Mendelssohn, Gretchaninoff, Lehmann, Salter, Nevin, Martin, Curran, Burleigh, Strickland, McFadyen and Bemberg. On May 12, Miss Waalkes will be the soloist at the special concert presented at the Roseland Baptist Church, and on May 30 she is engaged for a program for the American Legion.

#### AN ACTIVE BEDUSCHI STUDENT.

One of the most active students from the large class of Umberto Beduschi is William Rogerson, tenor of the Chicago Opera. He has been engaged to sing at the sacred concert at the dedication of the new organ at St. Sylvester's Church on May 7, and with the Mount Carmel Choir on May 9.

#### THEODORE S. BERGEY PUPIL HIGHLY HONORED.

A high honor has been bestowed upon Margaret J. Bergscoed, soprano, a pupil of Theodore S. Bergey of the Bergey Opera School. When singing Easter Sunday at the Swedish Baptist Church of Chicago, Miss Bergscoed was heard by a committee of the Foreign Missionaries' Society of America who were looking for a singer. Miss Bergscoed was so well liked that she was immediately engaged to sing and take care of the teaching of the society. This gives Miss Bergscoed an opportunity to see the world, and she left Chicago on May 1 for Seattle and then Vancouver, sailing from Vancouver on May 18 for Yokohama, Japan, thence across Japan and up into Russia to Vladivostok. Miss Bergscoed will remain one year and then return to Chicago to continue her work under the excellent guidance of Mr. Bergey.

#### LOUISE ST. JOHN WESTERVELT STUDENTS.

On May 4 an interesting recital was presented at the Columbia School recital hall by Ruth Ellen Zeisler, pianist, and Marion Capps, soprano, with William Hill as accompanist. Miss Capps, who is one of the most promising and gifted students of Louise St. John Westervelt, achieved much success with the excellent singing she set forth in selections by Handel-Bibb, Mozart, Chausson, Debussy, Carpentier, Bauer, Campbell-Tipton, Goatley and Hageman. Miss Zeisler, also, won much applause in numbers by Schumann-Paganini, Chopin, Debussy, Leschetizky and Scharwenka.

Geraldine Rhoades, contralto, sang two groups of songs at the radio station on April 26.

#### GORDON CAMPBELL'S ENSEMBLE CLASS HEARD.

A concert by the ensemble class of Gordon Campbell on April 28 proved of excellent worth. Under Mr. Campbell, numbers by Handel, Mozart, Schubert and Beethoven were admirably presented. Grace Van't Hof, Grace Knapp, Ruth Hunter and Ruth Radkey, pianists; Dorothy Condit, violinist, and Charlotte Pauli, cellist, took part.

#### HERMAN DEVRIES' ARTIST STUDENT IN CONCERT.

John Niles, a tenor from the U. S. Veterans' Music School and a professional pupil of Herman Devries, the eminent vocal teacher and coach, participated in Thursday evening's concert in the Young American Artists' Series at Fine Arts Recital Hall. The possessor of a lyric tenor voice, which he has been admirably taught to use advantageously, Mr. Niles won hearty plaudits with his singing of selections by Etienne Mehul, Grieg, Hugo, Wolf, Strauss, Hue, Grainger-Beller, Williams, Deems Taylor, Cyril Scott and one from his own pen, "Oh, No, John, No." He was assisted at the piano by William A. Beller, also of the U. S. Veterans' Music School.

#### CONTEST OF AMERICAN CONSERVATORY.

The annual contest for commencement appearances at the auditorium next June is always a prime event in the Conservatory doings. This affair will take place Saturday afternoon, May 13, at Kimball Hall at two o'clock. The following concertos will be played:

Concerto, D minor (first movement)..... Brahms  
Florence Forst, Chicago, Ill.  
Jacob Hanneman, Chicago, Ill.  
Mary Hlava, Cicero, Illinois  
Concerto, B flat minor (second and third movements)..... Tchaikowsky  
Joseph Brinkman, Dubuque, Iowa.  
Erwin H. Brunn, Oak Glens, Ill.  
Ethel Lyon, Chicago, Illinois.  
Concerto, G minor (first and third movements)..... Saint-Saëns  
Margarethe Morris, Athens, Georgia.  
Esther Muller, Eudora, Kansas.  
Helen Rauh, Billings, Montana.  
Lucille Sweetser, Chicago, Ill.

The board of adjudicators consists of Fannie Bloomfield-Zeisler, Alexander Raab and Howard Wells.

#### OTHER AMERICAN CONSERVATORY NOTES.

The interest in Josef Lhevinne's master class at the American Conservatory this summer is even greater than

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past seasons, judging from the number of enrollments already received. Nearly all of his teaching time has been reserved. Professional pianists, artist pupils and teachers from all parts of the country have been quick to grasp this opportunity to study with one of the world's greatest artists.

Eugene Christy, tenor and artist-student of Karleton Hackett, sang with great success at a concert under the auspices of the Festival Committee at Bryan, Ohio, on May 3, and appeared as soloist with the large chorus giving the "Stabat Mater," on May 4.

Kenneth Fiske, violinist, artist pupil of Ramon Girvin; Helene Grossenbacher, soprano, artist-pupil of Karleton Hackett, and Joseph Brinkman, pianist, artist-pupil of Heniot Levy, furnished the program for the radio concert given under the auspices of the Chicago Daily News, on May 4. The American Conservatory has been asked by the Daily News to arrange concerts on Thursday of each week in the future.

Artist pupils of Heniot Levy and Jacques Gordon presented the program at Kimball Hall, April 29. Leo Wolf, Hazel Johnson, Virginia Cohen, Florence Forst, Lois Rogers, Helen Rauh and Berenice McChesney were the Levy pupils who took part, playing Bach-Liszt, Brahms, Liszt, Tchaikowsky and Saint-Saëns' fantasies, rhapsodies and concertos in a highly creditable manner. These are pupils of whom Mr. Levy may justly boast, as on this occasion they showed the result of the excellent training received under his tutelage. Mr. Smukal, Mr. Gordon's pupil, also deserves praise for his splendid playing of the Rode violin concerto.

#### FIRST DANISH SONG FESTIVAL.

The Associated Danish Singers of America offered their first Danish song festival in Chicago at Orchestra Hall, May 5 and 6. The chorus, made up of singing societies from Racine, Kenosha, Muskegon, Detroit and Chicago, is directed by Carl Busch, general director of Kansas City. With the able assistance of Reinald Werrenrath, who sang in his usual highly artistic style, groups of Danish songs on each occasion and won boundless enthusiasm from a greatly delighted audience, the Danish Singers presented unusually interesting concerts. Members of the Chicago Symphony Orchestra also assisted, and under the leadership of Mr. Busch gave admirable account of themselves besides lending splendid support to the singers. An interesting feature of the festival was the playing on the bronze lurs, which are old Danish instruments some 2,500 years old. Kuhlman, Gade, Borresen, Nielsen, Enna, Kjerulf, Heise, Hartmann, Lange-Mueller, Rung, Hamerik and Emil Hartmann were the composers represented.

#### ACTIVITIES IN THE DEYOUNG STUDIOS.

Spring recitals by students of Richard B. DeYoung are attracting more than the usual degree of interest. The debut of Mildred Orne, on March 30, under the auspices of the Young American Artists' Series, was heard by a large audience. In a pretentious program Miss Orne demonstrated the completeness of equipment and an artistic capacity that holds great promise.

On May 9, Willard Barton, tenor, will give a program in Recital Hall, Fine Arts Bldg., and on May 23, Margaret Smetacek, soprano, will give a recital in the same place. JEANNETTE COX.

#### Caselotti and Ballester Win Ovations

In a performance of "Rigoletto" given by the Brooklyn Opera Company, on April 26 at the Academy of Music, Brooklyn, Maria Caselotti, as Gilda, and Vincente Ballester, as Rigoletto, were the outstanding artists.

Mme. Caselotti (an artist from the vocal studio of G. H. Caselotti), who was in excellent voice, received an ovation. Curtain calls in large numbers were accorded her. Signor Ballester, likewise sang his way into the hearts of his audi-

tors, and received the sincere applause due an artist of his ability. Rogelio Baldrich as the Duke made a very favorable impression. Others in the cast were Italo Pichi as Sparafucile, Elinore Marlo as Maddalena, Alma Keller as Giovanna, Vito Moscato as Monterone, Gino Ferri as Marullo, Amadeo Baldi as Borza, Carlo Capri as Caprano, Lisa Arnaldi as the countess, and Alma Keller as a page. The audience consisted almost entirely of Italians, who showed their appreciation by enthusiastic applause. Antonio Dell 'Orefice conducted.

#### Estelle Lieblich at Washington Irving

One of the interesting Music Week entertainments at the public schools was furnished by Estelle Lieblich, soprano, last Thursday morning, when she appeared in a short song recital at the Washington Irving High School in Irving Place. She was received with much enthusiasm by the pupils and had to give several encores. Her part of the program was preceded by a short talk on music, given by her brother, Leonard Lieblich, editor of the MUSICAL COURIER.

## MINETTE HIRST'S NEW SONGS

### Soon to be Published

"The Mystery of Life and Death"  
"Ah! Stay but One Night More"  
"Gloria's Land," Lullaby  
(Dedicated to Gloria Caruso)  
"One Lovely Dawn"  
"Inevitable"  
"Rosa"  
"Mother"  
"At Night"  
"Anziletta's Heart"  
"Carriage Man"  
"Come in, Come out"  
"Yaller Gal"



## NEW HAVEN THRILLED BY MENGELBERG'S CONDUCTING

Erika Morini Holds Audience Spellbound—Horatio Parker Choir Gives Fourth Annual Concert—"Miss Bobby" Besler Draws Big House—Irene Williams Charms—Knight and Grumann Two-Piano Recital—St. Ambrose Music Club Gives Program at Danbury—Grace Walker Nichols in All-American Program

New Haven, Conn., May 1.—The rarest musical treat of the season was the concert recently given in Woolsey Hall by The Philharmonic Society, of New York, under the baton of Mengelberg, whose remarkable readings of compositions by Weber, Wagner, Liszt and Strauss thrilled the large audience to such an extent that it applauded for minutes at a time and recalled the famous conductor repeatedly. He, in turn, bowed his acknowledgments and insisted upon the orchestra receiving its share of the applause.

### SPELLBOUND AUDIENCE HEARS ERIKA MORINI.

When the seventeen-year-old Morini had finished the first movement of the E minor concerto by Mendelssohn, her audience realized that one whose playing had so charmed them was mature in mind, if not yet in body. Her technique, poise and interpretation, were unexcelled by any violinist who had visited New Haven. She was the recipient of enthusiastic and prolonged applause and was most generous in her encores.

### HORATIO PARKER CHOIR SCORES ANOTHER TRIUMPH.

The Horatio Parker Choir (David Stanley Smith director), consisting of seventy picked voices, gave its fourth annual concert before a large audience in Sprague Hall and rendered a program of wide range in an artistic and finished manner. Its versatility was shown in the selections sung, which brought out the full, vibrant and tonal purity to a marked degree. In intonation, attack, unanimity and phrasing there was much to praise, and Dean Smith is to be congratulated upon the fine work done by his choir.

### "MISS BOBBY" BESLER DRAWS BIG HOUSE.

The unique and varied program given by "Miss Bobby" Besler on April 20, left nothing to be desired by those who heard her. She seems unlimited in versatility. Elinor Everitt at the piano achieved a work of art.

### ST. AMBROSE MUSIC CLUB GIVES PROGRAM AT DANBURY.

The Afternoon Musical Society of Danbury, Conn., was given a Reciprocity Day program by members of The St. Ambrose Music Club on April 6, when the ballroom of Hotel Green was filled to its capacity. Grace Peterson, Katherine Woodruff and Mrs. Alfred Boylen rendered piano solos in a brilliant manner, while Grace Burnes Munson and Marie Minier North charmed the audience

with their songs. Two groups of songs were sung by the double trio in a most artistic manner. Mrs. Thorpe and Mrs. Clarence B. Bolmer were at the piano. Two members of the St. Ambrose Music Club have recently been honored, one of whom, Marguerite Allis, has been appointed resident teacher of voice for the coming year at Ogontz School, while Evelyn Benham has been awarded the Mosenthal Fellowship in Music, carrying the net income for two years of \$7,500, as announced by The Columbia University Council on April 22.

### IRENE WILLIAMS CHARMS HER AUDIENCE.

Mrs. William Pierson Tuttle recently opened her home for a song recital given by the soprano, Irene Williams, who repeated the program which she gave a short time before in Aeolian Hall, New York City. She was in excellent voice and delighted her listeners with her artistry and charm. She was ably supported at the piano by Mrs. Clarence B. Bolmer.

### KNIGHT AND GRUMANN GIVE LAST OF THREE TWO-PIANO RECITALS.

Sprague Hall was filled with an enthusiastic and cultured audience on April 9, when Stanley Knight and Ellsworth Grumann gave their last recital of two-piano music. The program consisted of sonata in F by Bach; walse and romance, by Rachmaninoff; "Pupazzetti," by Casella; rhapsody, polonaise and "Viennoise" by Florent Schmitt, all of which were played with artistry and perfect ensemble.

### GRACE WALKER NICHOLS GIVES ALL-AMERICAN PROGRAM.

Center Church House was filled on April 20, when Grace Walker Nichols gave her recital, assisted by Antoinette Brett Farnham at the piano. Her first two groups were tribal and negro melodies, while her remaining three comprised songs by Ware, Ross, Salter, Nevin, David Stanley Smith, Homer, Woodman, Clough-Leigher, Grant-Schaeffer, Miesner, Spross, LaForge and Johns. The entire program was sung with artistry and did credit to both of the artists, who are among New Haven's most accomplished musicians.

G. S. B.

## Many Houston and Shreveport Encores for Namara

"Mme. Namara delighted so much with her first number that she returned and gave 'The Land of the Sky-Blue Water' as an encore. So popular were the songs of her last group that three encores—'Jewel Song,' from 'Faust,' 'Comin' Through the Rye,' and 'The Dream' by Grieg—were sung." This was the comment of the Houston Post about the unusual number of demands for encores made in the Texan city on Marguerite Namara recently when she appeared as soloist with the St. Louis Symphony Orchestra on tour. The Shreveport Times also noted the many encores with orchestra demanded from the singer: "Mme. Namara sang three encore songs and was recalled again and again."

## CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

*Manuscripts are submitted at the risk of the composer*

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's Note.]

National Federation of Music Clubs—Nine prizes for American composers, amounting in all to \$2,750. Contests end December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

Male Chorus of Swift & Co.—\$100 for a musical setting (chorus of men's voices, with piano accompaniment) for Sir Walter Scott's "Hunting Song." Contest ends July 1, 1922. D. A. Clippinger, 617-18 Kimball Building, Chicago, Ill.

The Society for the Publication of American Music—Applications for the publication of original compositions for the 1922-23 season should be received not later than October 15. William Burnet Tuthill, Room 1608, 185 Madison avenue, New York.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

Ithaca Conservatory of Music—One Master Scholarship (valued at \$600 a term), ten full scholarships and forty-two partial scholarships. Ithaca Conservatory of Music, Ithaca, N. Y.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

New York School of Music and Arts—One vocal and one piano scholarship. New York School of Music and Arts, 150 Riverside Drive, New York.

Institute of Musical Art—A number of prizes and scholarships. Institute of Musical Art, 120 Claremont avenue, New York.

New England Conservatory of Music—\$450 in prizes to students of the school. Ralph L. Flanders, New England Conservatory of Music, Boston, Mass.

## Roeder Pianists' Recitals

Carl M. Roeder, teacher of piano, announces a series of "artist pupils' recitals," the first of which occurred April 29 at the Wanamaker Auditorium, New York, five pupils appearing. Catherine Hohne, Dorothy Roeder, Harriet Merber, Evelyn H. Hunt and Ruth Nelson. The Brahms Club, Leo Braun, conductor, assisted.

At Wallace Hall, Newark, April 24, Edward Hadig, a talented young pupil, gave a recital. May 12 another set of pupils will be heard at the Wanamaker Auditorium. Friday evening, May 19, Dorothy Roeder will give an invitation recital at the MacDowell Club. On June 7 there will be an artist pupils' recital at East Orange High School auditorium, with a final recital at Wanamaker's.

## Musical at Frances Foster's Studio

Mrs. Joseph Weed gave an afternoon musicale at the studio of Frances Foster on April 26. The program was an enjoyable one, all of those appearing being products of Miss Foster's studio.

Clara Pasvolosky, a Russian contralto, sang songs by Moussorgsky and Tchaikovsky in Russian costume. Mrs. Meyeringh rendered songs by Richard Strauss and several modern French numbers. Gertrude Mahoney was heard in an aria from "Faust" and other selections, while Mrs. Weed elected to give a number by Handel and the aria from "Tosca." A duet from "Madame Butterfly," by Mrs. Meyeringh and Mrs. Weed, concluded the program.

## Harford-Avery Enjoying Her Busiest Season

The services of Emily Harford-Avery, coach and accompanist, who for five years was David Bispham's assistant and accompanist, are much in demand. During the last few weeks, in addition to her coaching duties attendant with a large class, she has appeared in public with eleven different artists, her three most recent appearances being with Helen Yorke, soprano, before the Criterion Club at the Hotel Commodore; John Finnegan, tenor, at Providence, R. I., and with a quartet composed of Kathleen Lawlor, Nevada Van der Veer, John Finnegan and Karl Schlegel, the latter appearance being at Wilmington, Del.

## Marie Mikova in Washington

Marie Mikova, New York Pianist, was heard in a musicale at the home of Senator and Mrs. Gilbert M. Hitchcock in Washington, D. C., on April 18. This was Miss Mikova's first appearance in Washington. She won an instantaneous success.

Miss Mikova, who has again been engaged for the summer session at the University of California, will shortly leave for the Pacific Coast. She is now busy preparing programs for the ten concerts she will give there in conjunction with Sascha Jacobinoff.





## "E'en as the Flower"

Adapted from the poem  
"THE PASSION FLOWER"  
Poem by Laura Blackburn  
Music by Frederic Knight Logan

**FREDERIC KNIGHT LOGAN**, the composer of the present season's success, "Pale Moon," and who first distinguished himself by writing "Missouri Waltz" has again delivered us a ballad, which we say without hesitation, to be as promising a number as we have ever published. We believe it is destined for universal use and to be appropriate for all purposes.

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High Voice



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## WHERE THEY ARE TO BE

From May 11 to May 25

|  |   |   |   |
|--|---|---|---|
| <b>Althouse, Paul:</b><br>12, Springfield, Mass.<br>23, Waterbury, Conn.   | <b>Fanning, Cecil:</b><br>23-25, London, England.   | <b>Martinelli, Giovanni:</b><br>16, Ithaca, N. Y.                       | <b>St. Denis, Ruth:</b><br>15, London, England.   |
| <b>Bachaus, Willem:</b><br>20, Ann Arbor, Mich.  | <b>Galli-Curei, Amelita:</b><br>15, Bloomington, Ill.<br>17, Davenport, Ia.<br>21, Kansas City, Mo.<br>23, Lincoln, Neb.<br>25, Ames, Ia. | <b>Meisle, Kathryn:</b><br>19, Ann Arbor, Mich.                         | <b>Schlagel, Carl:</b><br>20, Ann Arbor, Mich.  |
| <b>Baroni, Alice:</b><br>12-13, Omaha, Neb.<br>15, Des Moines, Ia.<br>17, Davenport, Ia.<br>19-20, Rockford, Ill.<br>22-23, Peoria, Ill.<br>24, Springfield, Ill.                | <b>Godowsky, Leopold:</b><br>13, Springfield, Mass.   | <b>Meldrum, John:</b><br>14, Buffalo, N. Y.                             | <b>Schofield, Edgar:</b><br>19, Shreveport, La.   |
| <b>Bonelli, Richard:</b><br>18, Lancaster, Pa.   | <b>Hackett, Arthur:</b><br>23, Worcester, Mass.   | <b>Meluis, Luella:</b><br>24, Evanston, Ill.                            | <b>Schumann Heink, Mme.:</b><br>12, Ponca City, Okla.<br>13, Hutchinson, Kan.<br>15, Concordia, Kan.<br>19, Norfolk, Neb.<br>22, Mankato, Minn.<br>24, Rochester, Minn. |
| <b>Burke, Tom:</b><br>18, Philadelphia, Pa.  | <b>Hagar, Emily Stokes:</b><br>19, Camden, N. J.<br>27, Bethlehem, Pa.  | <b>Menth, Herma:</b><br>12, Newark, N. J.                               | <b>Scotti Opera Company:</b><br>15-17, Memphis, Tenn.<br>18, Nashville, Tenn.<br>19, Lexington, Ky.<br>20-22, Cleveland, Ohio.<br>23-25, Buffalo, N. Y.                 |
| <b>Chamlee, Mario:</b><br>12, Mt. Vernon, Ia.<br>16, Kalamazoo, Mich.<br>17, Ann Arbor, Mich.  | <b>Hayden, Ethyl:</b><br>19, Oberlin, Ohio.   | <b>Miller, Reed:</b><br>18, Amsterdam, N. Y.                            | <b>Shawn, Ted:</b><br>15, London, England.  |
| <b>Cherniavsky Trio:</b><br>11, Lindsay, Can.<br>12, Gault, Can.<br>13, Guelph, Can.<br>15, Kitchener, Can.<br>16, London, Can.<br>18, Cobalt, Can.<br>20, Sault St. Marie, Can. | <b>Hempfl, Frieda:</b><br>19, Ann Arbor, Mich.  | <b>Neil, Amy:</b><br>11, London, England.                               | <b>Sundelius, Marie:</b><br>11-13, Mt. Vernon, Ia.  |
| <b>Cuthbert, Frank:</b><br>12, Springfield, Mass.<br>23, Waterbury, Conn.<br>24-25, Keene, N. H.   | <b>Jollif, Norman:</b><br>12, Springfield, Mass.  | <b>Northrop, Grace:</b><br>23, San Francisco, Cal.                      | <b>Stanley, Atleen:</b><br>15-20, Washington, D. C.<br>22-25, Baltimore, Md.  |
| <b>Dadmun, Royal:</b><br>15-16, Kalamazoo, Mich.   | <b>Karl, Theo:</b><br>25, Evanston, Ill.  | <b>Parkhurst, Adele:</b><br>18-20, Ann Arbor, Mich.                     | <b>Van der Veer, Nevada:</b><br>18, Amsterdam, N. Y.  |
| <b>D'Alvarez, Marguerite:</b><br>12, Regina, Can.<br>15, Edmonton, Can.<br>16, Calgary, Can.<br>18, Vancouver, Can.<br>19, Victoria, Can.  | <b>Kern, Grace:</b><br>19, Staten Island, N. Y.   | <b>Pattison, Lee:</b><br>22, Honolulu.                                  | <b>Van Gordon, Cyrena:</b><br>20, Ann Arbor, Mich.  |
| <b>Easton, Florence:</b><br>12, Springfield, Mass.<br>20, Ann Arbor, Mich.   | <b>Klink, Frieda:</b><br>11, Reading, Pa.<br>25, Keene, N. H.   | <b>Patton, Fred:</b><br>11, Reading, Pa.                                | <b>Vreeland, Jeannette:</b><br>12, Springfield, Mass.<br>16, Summit, N. J.<br>23, Waterbury, Conn.<br>24-25, Keene, N. H.   |
|  | <b>Konecny, Joseph:</b><br>10, Hamburg, Ia.<br>12, Leavenworth, Kan.<br>15, Atlanta, Ia.<br>16, Carroll, Ia.                              | <b>Pavloska, Irene:</b><br>18, Seattle, Wash.                           | <b>Wylie, William:</b><br>12, Jackson Center, Pa.<br>19, Springfield, Ohio.<br>23, Columbus, Ohio.  |
|  | <b>Liebling, Estelle:</b><br>23, Peru, Neb.   | <b>Pease, Rollin:</b><br>20, Ann Arbor, Mich.                           |   |
|  | <b>Maier, Guy:</b><br>22, Honolulu.   | <b>Powell, John:</b><br>11, New Wilmington, Pa.                         |   |
|  | <b>Martin, Riccardo:</b><br>19-20, Ann Arbor, Mich.   | <b>Pujol, Josie:</b><br>18, Bayonne, N. J.<br>23, Newburgh, N. Y.       |   |
|  |   | <b>Rea, Virginia:</b><br>15, East St. Louis, Ill.<br>16, St. Louis, Mo. |   |

## ROANOKE HEARS BORI IN CONCERT

Roanoke Musicians Honored at State F. M. C. Meeting—  
Notes

Roanoke, Va., April 26.—The last in the series of concerts this season under the auspices of the Thursday Morning Music Club was given April 22, when Lucrezia Bori, soprano, was presented in concert at the Auditorium. Her program was given in costume and comprised three songs in French, three in Italian, three in English, and her last group was in her native text, with the singer in native costume. She was gracious with her encores, but could hardly have been otherwise as her audience refused to be satisfied. Mr. Billotti (whom we regret was not more fully identified) proved himself a sympathetic accompanist and also a soloist of marked ability. A large and appreciative audience was present, including a number of students from Hollins College and Virginia College.

## ROANOKERS HONORED.

Roanoke musicians had a prominent part in the meeting of the State Federation of Music Clubs, held in Danville, Va., on April 20 and 21. A response to the address of welcome was given by Mrs. Everard J. Calthrop. Blanche Deal was elected recording secretary for the coming year and Mrs. Ernest G. Baldwin, the retiring president, was made a director.

## NOTES.

On April 19 about seventy-five of our local musicians went to Lynchburg to hear the Paulist Choristers.

James E. Cornial has tendered his resignation as organist and choirmaster of St. John's Episcopal Church, to take effect May 23. This is a source of deep regret, as he will be a distinct loss to our community, having proven himself a musician of rare ability. His successor has not yet been chosen. Mr. Cornial is associated with the Art Publication Society and it is understood will devote his entire time to that work.

C. A. Woodrum having resigned as director of the choir of Greene Memorial Methodist Church, this position will be filled by Hammond F. Larson, who took up his new duties on Sunday, April 23. G. H. B.

## Grace Bradley Has Busy Week

Grace Bradley, one of the young American contraltos of the Metropolitan Opera, was kept pretty busy the closing week of the opera. She not only sang the role of Fricka in "Die Walküre" on an hour's notice without a rehearsal, but also sang the contralto valkyrie, Grimgarda, in the opera the same evening. She sang the lovely contralto aria from "Ballo in Maschera" at the last Sunday night concert at the Metropolitan and won hearty applause with it. The next day she was the guest of honor at the monthly entertainment given at the Astor Hotel by the Professional Women's League.

## Klibansky's Summer Master Classes

Sergei Klibansky, well known vocal instructor of New York, will again hold master classes in Seattle, Wash., at the Cornish School of Music. His success at this school in the last two seasons was such that he was asked to extend his stay to eight weeks, instead of six, as formerly beginning July 10. Mr. Klibansky will keep his New York studio open throughout the year. During his absence from the city his pupils will be taught by his assistant teachers, Lotta Madden and Leroy Tebbs.

## McClurg Miller Artist Pupil Wins Praise

Ralph E. Banks, artist pupil of McClurg Miller, has been appearing at a number of concerts recently. March 31 he sang at the collegiate recital held at the Carron Street Baptist Church of the East End, Pittsburgh, and scored a decided success. April 28 he was heard at Geneva College,

Beaver Falls, and on Easter Sunday afternoon he was soloist at Holy Cross Episcopal Church, Pittsburgh. After hearing Mr. Banks sing, one of the prominent critics of Pittsburgh said: "Mr. Banks' voice shows the result of excellent training. His voice is of a lovely quality, and possesses ample volume and exceptional range. He should develop into a remarkably fine singer."

## Concert in Aid of St. Mary's Italian Mission

Under the auspices of Rt. Rev. William T. Manning, D.D., Bishop of New York, a concert for the benefit of the building fund of St. Mary's Italian Mission in the Bronx, was held at the Hotel Plaza on May 1. The program was a delightful one and enlisted the services of Gladys Barnett, pianist; Donna Easley, soprano; Esther Rhoades, harpist, and Gordon Brinley, who was heard in Chaucer Interpretations. Elizabeth Thorne Bontelle and Paul Tietjens, the composer, were at the piano.

Miss Barnett made a favorable impression in numbers by Rachmaninoff and Chopin, and Miss Easley displayed a voice of excellent timbre in an aria from Verdi's "Ernani," Gounod's "Ave Maria" and two songs "My Mother Binds My Hair" (Haydn) and "Woodland Love Song" (Tietjens.) What could be heard of Gordon Brinley seemed to be of interest, but those sitting in the back of the ball room could not hear very intelligibly.

The large audience seemed to enjoy the concert which was arranged by Mrs. Floyd Chadwick, vice-president of the New York State Federation of Music Clubs. A good sum was raised for the worthy cause.

## Five May Festivals for Sundelius

Danville (Va.), Spartanburg (S. C.), Greensboro (N. C.), Newark (N. J.), and Mt. Vernon (Ia.), are the Spring festivals this May at which Marie Sundelius either has sung or will sing. In the Virginia city she will appear as soloist with the Philadelphia Orchestra as the star of the Danville Choral Society's Music Festival; in Spartanburg the soprano will sing arias from "Pagliacci" and "Cavalleria Rusticana"; in Greensboro the Verdi "Requiem" will be given with the soprano part sung by the Metropolitan soprano; at the Newark Festival she sang a miscellaneous program of arias and songs, and at the Mt. Vernon Festival she will appear in recital and in Bruch's "Cross of Fire."

After her appearance at the Mt. Vernon Festival, Mme. Sundelius will join the Scotti Grand Opera Company for the last two weeks of the Spring tour of that organization.

## Nielsen Recital Postponed

The recital of Alice Nielsen, scheduled for May 1 in Aeolian Hall, has been postponed to Sunday afternoon, May 14. Miss Nielsen, who had been fighting a heavy cold, thought that she would be able to go through with the recital, but upon the advice of a physician she was persuaded to give herself two weeks of complete rest. Much interest has been aroused by this New York appearance of Miss Nielsen, not alone in musical circles, but in the theatrical world as well. Among the distinguished names of those who have taken boxes are Lillian Russell and David Belasco.

## Landow to Teach at Eastman School

Max Landow, an accomplished pianist, has accepted an invitation to teach at the Eastman School of Music in Rochester. Mr. Landow formerly was a member of the faculty of the Peabody Conservatory of Music in Baltimore.

## Seidel Scores in Sydney

The Wolfsohn Musical Bureau has received the following cablegram from its Australian correspondent telling of the enormous success of Toscha Seidel, the young violinist, who will soon return to America, at his first concert in Sydney: "Seidel brilliant success; phenomenal criticism."



## EDITH MASON

Distinguished  
SOPRANOMember of The Chicago Opera  
Company

writes as follows concerning the

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PIANOMason & Hamlin Company,  
Gentlemen:

The MASON & HAM-  
LIN Piano is incomparable.  
It gives me the greatest per-  
sonal pleasure to be enrolled  
as one of its enthusiastic ad-  
mirers.

(Signed) EDITH MASON.



## "JOY" THE KEYNOTE OF THE RUBINSTEIN'S NINETEENTH ANNUAL WHITE BREAKFAST

Program of Unusual Interest Delights Members and Guests—Mrs. Chapman Adds Another to Her List of Triumphs

"Quite the nicest ever" is sure to be the unanimous vote after the annual White Breakfast of the Rubinstein Club, Mrs. William Rogers Chapman, president, and this was especially true of the "Joy Breakfast" which took place at the Waldorf-Astoria, May 6. For nineteen years these breakfasts have marked the final event of the Rubinstein seasons, and surely no nicer way could be devised for a climax. Promptly at 11.30, Mrs. Chapman, the guests of honor and the officers of the club took up their places in the Astor Gallery and for an hour received a seemingly never ending throng of gaily dressed ladies. It was good to attend an affair of this nature and have the entire program move with promptness and dispatch, and much of the credit for this is due Mrs. W. H. Van Tassel, the president's aide. The breakfast was served immediately following the reception, those on the receiving line being escorted into the grand ballroom by Florence Storer and Lillabert Maag, preceded by the Gloria Trumpeters, who blew a joyous fanfare in their honor.

The ballroom presented an appearance thoroughly in keeping with the joyous spirit that prevailed, and the decorations committee, headed by Mrs. J. W. Hedden and Mrs. H. G. Holch, certainly deserved the warm appreciation of the club as voiced by Mrs. Chapman. After the greeting Dr. Henry Clay Risner offered the invocation, followed by the singing of grace by members of the Rubinstein Choral. And then a breakfast which thoroughly upheld the Waldorf standards was served. The souvenirs were solid silver coffee spoons with the insignia of the club cleverly forming a portion of the handle.

In introducing the guests of honor, Mrs. Chapman undoubtedly won their hearts by making speeches unnecessary, except in the case of Dr. Risner and Mr. Chapman. The latter made an address, replete with a humor which kept his audience in peals of laughter, and there was also much enthusiastic approbation, especially in connection with the tribute which he paid the president of the club. The guests of honor included Mrs. E. A. Albright, Sidney Blackmer, Mrs. L. M. Bloomer, Helen Varick Boswell, Mrs. Richard M. Chapman, Mrs. Lewis G. Childs, Mrs. A. W. Cochran, Belle De Rivera, Mrs. R. E. Digney, Georgene Faulkner, Rosina Galli, Mrs. John H. Griesel, Mrs. Theodore M. Hardy, Mary Garrett Hay, Mrs. Leonard L. Hill, Dr. Edwin Liebfried, Mrs. E. E. Malcolm, Katharine A. Martin, Mrs. A. M. Palmer, Mrs. E. M. Raynor, Major and Mrs. A. P. Simmonds, Seymour M. Stone, Marguerite Sylva, Mrs. Ralph Trautman, Mr. and Mrs. Gianni Viafora, Baroness Von Klener, Charles L. Wayner and Mrs. Charles S. Whitman. Among those who had expected to be present until the last moment and who sent their regrets were Emma Calvé, Geraldine Farrar, Mary Garden, Mr. and Mrs. Beniamino Gigli, Marcella Sembrich. Although neither Mr. nor Mrs. Gigli were present, owing to the illness of the singer, they were ably represented by their clever children, in the costumes they wore at Mr. Gigli's birthday party, pictures of which appeared in a recent issue of the MUSICAL COURIER.

The ballroom having been cleared, the program proper was given in the center of the hollow square formed in the middle of the room. And here again the master hand of Mrs. Van Tassel was in evidence, for it began on time and ended promptly. The Gloria Trumpeters gave the opening numbers, Tchaikowsky's "Marche Militaire" and Drigo's "Serenade." They were followed by Jessie York, Florence McNally and Rita De Leporte, of the Metropolitan Ballet, who gave the familiar scarf dance with a grace that endowed it with new charm. Later on in the program this trio, augmented by Bernice Goessling, gave the equally familiar "Pizzicato" with equally fine effect. There were two ballet numbers by the Metropolitan Opera Company ballet, under the supervision of Mlle. Galli and her dancing partner, Bonfiglio. The ballets from "Carmen" and from "Le Coq d'Or" were presented with all the finesse which marks the work of this corps. Kathleen Harding was the able accompanist.

Lottie Howell, soprano, was introduced in the aria from Charpentier's "Louise," "Depuis le jour," a number which served to display her voice to particular advantage. For her second appearance she chose to give a group which consisted of Purcell's "Passing By," Leoni's "The Brownies," Hueter's "Pirate Dreams," and Spross' "Robin, Sing Me a Song." Her delighted audience insisted upon extras. Margaret McKee, "the California Mocking Bird," appeared twice on the program, scoring marked success. Her programmed numbers were Anita Owen's "Spring's Invitation"

and her own arrangement of Applefield's "Song Bird," which included the calls of many familiar birds. And as if in answer to her bird notes, after she appeared there followed nature dances by two very clever little dancers from the Entwistle studios, Margery DeHart and Evelyn LeSann. The accompanist for Miss Howell was Mary Ludington and for Miss McKee, Willard Sektberg.

The program closed with the singing of "The Star Spangled Banner" and "God Be With you Till We Meet Again," the Gloria Trumpeters (Katharine Williams, Louise Gura, Cora Roberts and Mabel Chapman) playing the accompaniments. After this the audience adjourned to the Astor Gallery and adjoining rooms, where there was dancing. The music for the dancing and during the breakfast was furnished by the Waldorf-Astoria orchestra.

Among the various chairmen whose conscientious work contributed materially to the success of the breakfast should be mentioned Mrs. G. P. Benjamin, Mrs. George B. Crawford, tickets; Mrs. J. W. Hedden, Mrs. H. G. Holch, arrangements and decorations; Mrs. John H. Storer, Mrs. G. W. Wagoner, souvenirs; Mrs. William R. Chapman, Mrs.

## CLARA DEEKS

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Walter Gray Crump, program; Mrs. John T. Walsh, press; Mrs. Louis E. Manley, historian; Mrs. Gustave Gordon Schick, Mrs. George Thomas Colter, reception.

### Raymond Simonds' Successful Tour

Raymond Simonds, the tenor, has just completed a remarkably successful tour throughout the Middle and Southern States, winning truly extraordinary praise from critics wherever he appeared. The following excerpts from



RAYMOND SIMONDS

his press notices will indicate the reasons for Mr. Simonds' rapidly growing popularity throughout the country:

Mr. Simonds artistic and vivid singing will linger long with those who heard the program. A young singer with a lovely voice, excellent training, fine presence, intelligence, taste—in a word all that goes to make a real artist—Mr. Simonds gave eloquent interpretation to more than a dozen songs in a manner far above the ordinary.—Newport News, Va., Daily Press.

The assisting artist, Raymond Simonds, was as well received as Mme. Matzenauer. He was repeatedly encored and the Negro spirituals which he used were unusually well given. He has a lyric tenor voice of purity, sweetness and wide compass. His diction is exceedingly clear and he sings his songs with excellent taste and intelligence.—Lancaster, Pa., Intelligencer (Recital with Mme. Matzenauer).

The work of Mr. Simonds was one of the outstanding features of the program. He displayed a wonderfully pure and well-trained

voice, which he used to perfection in a variety of songs. He was applauded vociferously and responded to seven encores.—Reading, Pa., Herald-Telegram.

Westerly was indeed fortunate in being able to hear such an artist as Mr. Simonds, whose fine tenor voice won instant approval with his audience. Especially effective was the aria from Handel's "Xerxes," which received loud and prolonged applause.—Westerly, R. I., Daily Sun.

### Interscholastic Music Meet Held in Belton

Belton, Tex., May 1.—The state-wide Interscholastic Music Meet, held in Baylor College, April 29, was acclaimed by those present as a wonderful success and the finest movement towards the development of music so far started in the State.

This is not the first almost revolutionary movement which has been started and culminated in splendid success by Dean T. S. Lovette, of the Baylor College Conservatory, which is recognized as one of the finest in the country. The State-wide contest for Texas high school boys and girls only, resulted in 182 contestants entering the arena. Incidentally all contestants, together with a stipulated number of chaperons, were entertained free of charge at the finest of Baylor's dormitories, for Baylor has four large and two small dormitories.

The judges were such artists as Horace Clark, of Houston; Julius Albert Jahn, of Dallas, and E. Clyde Whitlock, of Fort Worth. Their adjudications gave splendid satisfaction. Dr. W. M. W. Splawn, professor of economics at the State University, proved an unusually fine presiding officer of the morning and afternoon sessions, and Dr. J. C. Hardy, president of Baylor College, as presiding officer of the evening session, was in his element in that capacity and with his splendid personality and enthusiasm for all things musical, as usual gripped his audience with his intermittent remarks throughout the evening.

So thoroughly had the program been arranged and all the thousands of details attended to by Dean T. S. Lovette, assisted by Mrs. Lovette, that there was neither hitch nor lull in the entire proceedings throughout the day.

The State-wide movement, with all its detailed schemes, originated with Dean T. S. Lovette and was thought to be the first state-wide movement of its kind in the United States, but it was found that one or two other States had already planned such a state-wide movement, differing, however, in many respects of details.

The winning contestants for piano, violin, soprano and contralto solos were given at the end of each contest, but the winning quartet, chorus and orchestra were not announced until the evening concert, when all the prizes were awarded. At this concert, the winning soloists were heard in their respective numbers and the quartets and choruses were heard in massed singing under the direction of Dean Lovette, the orchestra conductor being S. E. Schaefer, of Waco.

Dorothy McGhee, of Waxahachie, was winner of first place in the piano contest, in which there were twenty-five contestants, and was awarded a \$225 music scholarship under Dean T. S. Lovette. Dorothy Helen Derby, of Laredo, was awarded second place in this contest and was given a \$105 scholarship under Ruth Burr, of Baylor. These contestants played the sonata in D major, by Haydn and the nocturne in D major, by T. S. Lovette.

Nina White, of Bonham, was the winner of the soprano prize and was awarded a \$165 scholarship by Eva Whitford Lovette, head of the vocal department, while Elsie Mae Oates, of Temple, won second place and received a \$105 scholarship under Ethelene Morgan.

Saul Klein, of San Antonio, won first place in the violin contest and was presented a scholarship under Kenneth Wood, head of the violin department of Baylor, of \$135, and Camilla Marrs, of Marble Falls, who got the second place, received a scholarship of \$105 from the same source.

Anna Pearl Gibson, of Temple, was winner of the contralto contest and was awarded a \$135 scholarship under Allie Coleman Pierce.

The Belton High School Quartet won first place in the quartet contest. The Temple Choral Club received first honors in the choral club contest and the Waco High School Orchestra was first in the orchestral contest. Each of these schools was presented with beautiful platinum loving cups.

All competitors were regularly enrolled undergraduate students in a high school in the State of Texas, and were pursuing successfully three standard high school subjects. The net proceeds were pro-rated among the contestants to help defray their railroad expenses, which, with their entertainment at the college, made their expenses very small. B.

### Summer Engagements for Patton

His popularity continuing unabated during the warm weather, Fred Patton has been engaged for appearances in Norfolk, Conn., on June 5 and 6 and at New York University on August 3.

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Bain News Service Photo

## McCORMACK OFF FOR ENGLAND

On Tuesday, May 2, John McCormack and his family sailed from New York on the Aquitania. They will be gone all summer, spending most of the time at a beautiful country estate, Stone in Wold, Devonshire, where Mr. McCormack will rest and take things easy, recovering the strength that his severe illness robbed him of. The photograph above shows, left to right: Mrs. McCormack; Gwen, their daughter; Mr. McCormack, and Cyril, their son. It will be seen that Mr. McCormack made rapid improvement in the week that elapsed between the time of his first venture out of the house after his illness (shown in last week's MUSICAL COURIER) and the sailing date. It is good news that the McCormack voice was in no way affected.

## I SEE THAT

The Turin opera season closed with a novelty, Lualdi's "La Figlia del Re."

New York will be the first city to hear Novaes on her return to America next year.

César Thomson, the veteran Belgian violinist, is still active. Dr. Ethel Smyth is England's most distinguished woman composer.

John Steel says that vaudeville is for the American public what subsidized opera is for the public of Europe.

Claire Dux sang in Emporia, Kan., for an audience of 1,500 musicians.

William S. Brady will conduct a master class at the American Conservatory, Chicago, this summer.

Daisy Jean is a soprano as well as cellist.

Giuseppe Danise will make his Chicago operatic debut at Ravinia Park this summer.

Laura E. Morrill's summer vocal classes begin June 1 and end August 1.

It is rumored that Harold F. McCormick will marry Ganna Walska after she receives her divorce decree.

Erna Pielke, artist pupil of Samuel Margolis, scored a success with the Montreal Opera Company.

Hallett Gilbarte has been wintering in Pasadena, Cal.

The Verdi Club's annual breakfast was a delightful affair, attended by over 200 guests.

The Philadelphia Operatic Society gave a creditable performance of "Carmen" on April 24.

Leon Du Parc's playing of the organ for motion pictures is "a revelation and an inspiration."

Cecil Fanning will give four recitals in London, May 23 and 25 and June 13 and 15.

Carrie Louise Dunning, after spending some time in Egypt, Monte Carlo, Paris, etc., is en route for America.

Isadora Duncan was married last week to Serge Esenin, Russian "imagist" poet, twenty-seven years old.

Edna Moreland, soprano, has filled many engagements at clubs this month.

The Pennsylvania Federation of Music Clubs held a four-day convention in Philadelphia, beginning April 17.

Livio Mannucci, Italian cellist, will assist Marguerite d'Alvarez on her Australian tour.

Guy Maier, and Lee Pattison sailed for Honolulu on the first lap of their Australian tour on May 10.

The Wendling Quartet of Stuttgart will give the first and fifth programs at the Berkshire Festival.

Commencement day of the Guilford Organ School in New York is announced for May 29.

John Warren Erb will begin his summer class at Bolton's Landing, Lake George, on August 1.

Cedar Rapids held its eleventh annual music festival on April 20 and 21.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers sailed for their London season on May 3.

Alberto Salvi has given recitals in one hundred cities since last October.

Reinold Werrenrath scored his usual success when he appeared in recital in Rochester, April 22.

Margaret Romaine and Ina Bourskaya now are under the management of S. Hurok.

The Columbia Graphophone Company has just issued three records by Harriet Ayer Seymour under the title of "Easy Lessons in Melody and Harmony."

Franchetti's "Glaucos" had its world premiere at the San Carlo in Naples on April 8.

Alice Louise Mertens is meeting with success with her lecture recitals on music in the Orient by Oriental and Occidental composers.

At the recent session of the Eastern Music Supervisors' Conference it was voted to affiliate with the National Music Supervisors' Conference.

Atlanta's twelfth season of opera by the Metropolitan Opera Company closed on April 29.

Jacques Gordon, violinist, is soon to marry Ruth Jacobstein, a lawyer.

The New York vocal studios of Theodore Van Yorx will remain open all summer.

The transcontinental tour of the Goldman Concert Band has been postponed.

Suzanne Keener was given an ovation when she sang at the Newark Festival last Friday evening.

The Kriens Symphony Club and the Plainfield Symphony Orchestra will appear at Carnegie Hall, May 20.

The eighth annual session of the summer school of church music will be held at Wellesley, Mass., June 26 to July 6.

Ossip Gabrilowitsch and Clara Clemens sailed for Europe on April 30.

The "Guide du Concert," Paris, announces the publication of a new work entitled "Camille Saint-Saëns, His Life and His Works."

The Chicago Opera Association will not be known as the Chicago Civic Opera Association next season.

Leon Sametini will hold a master class this summer at the Horner Institute of Fine Arts, Kansas City.

The Boston Symphony "Pop" concerts have begun successfully in the Hub City.

Three Americans and two foreigners are among the artists engaged for leading roles at the Metropolitan next season.

Max Liebling sailed for Europe on May 3.

Alice Nielsen began her stage career when she was eight years old.

Max Rabinoff will manage an American tour of the Ukrainian Chorus next season.

G. N.

## Florence Stern in Recital

Florence Stern, a talented young violinist from California, who came to New York about four years ago and has been studying with Leopold Auer and Victor Kuzdo, made her first public appearance in New York at Carnegie Hall, Sunday evening, April 30. Though but fourteen years old, Florence has a very extended repertory, and the program presented on this occasion offered stern tests, to which she proved herself equal. The sonata and concerto were played without score. Besides a facile left hand finger technique and a flexible bow arm, this little artist possesses true musical insight, a fine feeling for nuances and rhythm and an appealingly sweet tone. She performs easily and naturally, without mannerisms. She has poise and assurance, and more maturity and experience, with further study added to her natural gifts, should place her in the front ranks of violinists. Her audience was large and extremely enthusiastic, and at the close of the printed program encores were added until the lights were turned out and the audience was forced to leave.

Emanuel Balaban gave sympathetic accompaniments. Her program follows:

Sonata (E major) No. 6.....J. S. Bach  
Concerto.....P. Tchaikowsky  
Hungarian Dance No. 5.....Brahms-Joachim  
Sérénade.....Schubert-Remenyi  
Caprice Basque.....arr. by Sarasate  
On Wings of Song.....Mendelssohn-Achron  
Scherzo-Tarantelle.....H. Wieniawski

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But The Finest  
and Greatest Piano  
in the World



**GIULIO CRIMI,**

tenor, whose transcontinental concert tour for next season is rapidly being booked. The month of October will be devoted to concerts in Ohio, Texas, and surrounding territory; January will take him to the South Atlantic States; February to the Southwest and Pacific Coast, and March to the Middle West. Mr. Crimi is spending the summer months in Italy but will return to America in September. (Photo © Underwood & Underwood.)

**MARY HOUGHTON BROWN,**

who has been elected director of the Conservatory of Eastern College, Manassas, Va. (near Washington, D. C.) for the coming season. An advanced course is given at this school and it is planned to make the conservatory absolutely distinctive in the State of Virginia. Miss Brown has had much experience, having been director in several Eastern schools, also teaching for four years in San Francisco, and is therefore well qualified to fill the position. She will open the season with a piano recital early in October.

**35,000 MILES IN ONE YEAR**

Alberto Salvi, the harpist, seen here leaving on the last lap of the 35,000 mile journey, in the course of which he gave recitals in one hundred cities in the United States, Canada and Cuba since last October. He has played from New York to Montreal, to Minneapolis, to Portland, Ore., from Texas to Florida and to Cuba with all large cities en route. (© Underwood & Underwood.)

**ILSE NIEMACK,**

the very talented young violinist, who sailed Saturday, April 29, on the Oropesa of the Royal Mail Line, for Hamburg. From there she will go to Berlin, and in June she plans to go to London to give a recital. Later she will return to the Continent, where she is booked for a number of concerts in the early fall. Following her engagements abroad she will return to the United States to take up her concert work here. Her last New York recital before sailing was on Thursday night, April 27, when she played for the radio at Fort Wood. The preceding week she appeared as soloist at the Banks Glee Club concert at Carnegie Hall, April 19. Though very young, Miss Niemack has much to offer, the critics having commented particularly, following her successful New York debut this spring, on the maturity of her performance. Her European experience will undoubtedly add to the richness of her playing, and she will be fresh for new triumphs here next season. (Photo by Edwin F. Townsend.)

**CLAIR EUGENIA SMITH,**

mezzo soprano, who will appear abroad in recital this summer. (Photo Underwood & Underwood.)

**OLIVET (ILL.) UNIVERSITY CHORAL SOCIETY AND ORCHESTRA,**

Samuel Burkholder, director, taken on the occasion of the presentation of Gounod's "Redemption" last month.



## OPINIONS OF THE PRESS

### Potter Awarded Unusual Praise by Critics

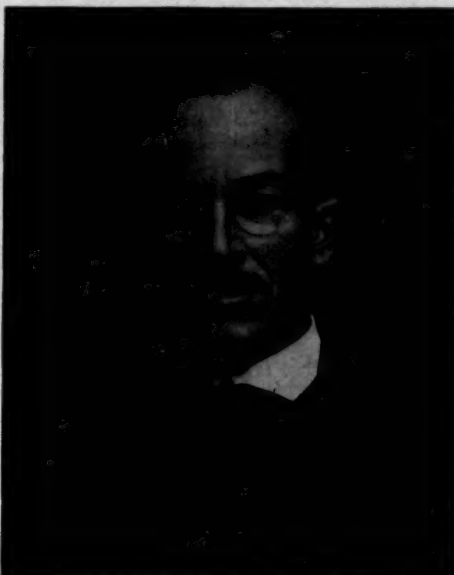
Commendation of a truly extraordinary nature was heaped on Harrison Potter, the admirable young pianist, after his recent recital in Boston. Thus, Philip Hale, the veteran critic of the Boston Herald, wrote:

Mr. Potter in his modest way, gave more pleasure by his playing than many pianists with resounding names and flaming reputations, who attack viciously a naturally inoffensive, uncomplaining instrument. Mr. Potter respects the limitations of the piano; he knows how to coax and caress it so that in gratitude it sings for him. He has an agreeable touch, a nice perception of values, musical taste. His technique is adequate for what he undertakes. A pianist is often known at once by his treatment of little compositions. After Mr. Potter had played Bach's "Sarabande" one was persuaded that it would not be imprudent to hear him interpret the pieces that were to follow. Mr. Potter, by his delicacy and fine feeling, his brilliance when brilliance was required—not metallic or wall-shaking brilliance—gave no cause to the hearer for regret.

The reviewer for the Boston Transcript was equally enthusiastic, writing:

Mr. Potter gave his first recital here last March, but unfortunately the good reports of that performance failed to lure to his concert last evening many who should have heard him; for both in the music he plays and in his playing of it, Mr. Potter is a pianist for the discriminating. His manner on the concert platform is disarming; for the unwary it may be deceiving. Seated before the instrument he does not in expectant attitude invoke the Muse; he neither poses nor postures; he makes no flourishes nor gestures of abandon. But despite the absence of these traditional displays, he is exceptionally satisfying, uncommonly convincing as a pianist. . . . The sonata of Beethoven, so frequently a stumbling block to interpreters, was beautifully set forth; the structure was respected, no

the society celebrated its centennial. Since that time he has been a familiar figure at Symphony Hall, having sung there more than twenty-five times, or an average of more than once each season. That he continues to find favor is



WILLARD FLINT,  
well known singer and vocal coach.

shown by the following comments of the press after his latest appearance:

Willard Flint has a record of many successful performances; his solos draw much applause.—Christian Science Monitor.

"Why Do the Nations Rage?" sung fervently and skillfully as Mr. Flint sang it last evening. . . . His voice and ability are too well known here to require further commendation.—Boston Transcript.

### Sylva Captivates Havana

When Marguerite Sylva sang in Havana on April 4 not only was her audience extremely enthusiastic, but also the local press was profuse in its praises of her. Here is what an English paper, the Havana Morning Post, had to say:

The recital given by Mme. Marguerite Sylva last evening at the Capitol Theater proved to be an unprecedented success. With a versatile program which nothing short of genius could ever hope to cover successfully, Mme. Sylva took Havana by storm. Her rendering of "Nana" in Spanish brought insistent cries for a repeat, and the crowded amphitheater was not satisfied until she again repeated the popular air.

But it was Mme. Sylva's last piece of artistry that was the real cause of her triumph. Famous throughout the world for her bril-

liant interpretation of Carmen, everybody was waiting to see how her "Habanera" and "Escena de la Carita" would work on the concert platform without the assistance and story thread which naturally must follow these parts. The result was a triumph which only Sylva could achieve, and the critical audience insisted upon an encore before the great singer was allowed to leave the stage.

Translations of the notices from the Spanish papers will appear here later.

### Alcock "Thrills" Providence Audience

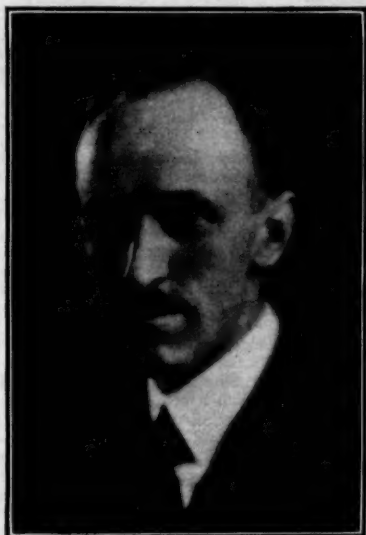
Appended are press excerpts covering concert appearances of Merle Alcock with the St. Louis Apollo Club, the Trenton Male Chorus, and the Boston Symphony Orchestra in Providence:

The rich quality of her deep contralto was revealed in the Verdi aria, and her skill in expressive singing in the aria from "The Messiah."

Mrs. Alcock is one of the singers who not only gives unfamiliar numbers with charm, but also realizes that an art just as great is required if one is to present a familiar song in such a way as to give it a new meaning. On every occasion when she has sung in St. Louis she has pleased her audiences—even the discriminating portion by singing some old-time heart melody. Thus it was last night, when as encore she gave "My Darling Nellie Gray." Familiar as this was, it moved the listeners more than anything else on the program, either solo or choral.—St. Louis Star, April 19.

Her encore, "Nelly Gray," sent the audience into raptures of enthusiasm.—St. Louis Daily Globe-Democrat, April 19.

It is a group of attributes rather than any one particular phase of artistry that is responsible for the charm and appeal of Mrs. Alcock's singing. Her voice is deep and serene, with a wistfulness only seldom encountered. In addition is an ability to interpret the (Continued on page 60)



HARRISON POTTER,  
pianist

touch of musical scholarship overlooked; yet throughout the first and third movements, the music had the warm glow that is its rightful portion, and the performance of the scherzo was delightfully rhythmic. From the cloying harmonies of Palmgren's "May Night" Mr. Potter did not drain the last drop of sweetness, but in his hands the piece was, as it should be, at once fluid and floating. The richer music of Jongen received from him appropriately ample treatment. There was abundant suggestion in the "Crepuscule au Lac Ogwen" and a glaring brilliance in the "Soleil a Midi." Young pianists of Mr. Potter's calibre are all too rare, and his townsfolk should not be too long in the discovery of his merit.

### "Come Again, Frieda Hempel!"

Frieda Hempel gave her Jenny Lind Concert in Albany on April 19, and probably created as great a furore as the Swedish Nightingale did at her only concert in the Capital seventy years ago. Jenny Lind sang in the Third Presbyterian Church, now occupied by the Clinton Square Theater. Frieda Hempel sang in the huge Armory. The immense audience expressed its delight at every possible opportunity and refused to go home until "The Blue Danube Waltz" and "The Night Wind" by Farley had been added to a program of many previous encores. In reviewing the concert, the Albany Journal says, in part:

The Hempel concert was a decided success and one of the most enjoyable musical entertainments ever given in Albany. Miss Hempel filled the eye completely, for she was a vision of grace and daintiness and her quaint, old-time costume was simply delightful—in fact, she was a picture of rare loveliness. Her singing left nothing to be desired. Such beauty of tone, such superb vocal control and such artistic interpretation of her numbers!

The audience was captivated with her rendition of "Casta Diva," and the fair cantatrice graciously responded with a lovely rendition of "The Last Rose of Summer." . . . It is many a long year since such exquisite singing has been heard in Albany and each number was of great artistic excellence. . . . Miss Hempel captivated her audience with her singing of "The Carnival of Venice."

Come again, Miss Frieda Hempel! and you will be sure of a rousing welcome!

The Knickerbocker Press comments:

"Mademoiselle Jenny Lind's Concert" it was, according to the program last night at the State Armory, but that was merely the frame of it, suggestion of other times and other singers. The evening was distinctly Mme. Frieda Hempel's; an evening of unique pleasure with the routine of the modern concert delightfully varied by this conjuring of the grand manner, the crinoline and the songs of another time. It was a happy idea to keep fresh the thought of a great singer, to dramatize a concert as it were, and a cause for gratitude that an artist of the calibre of Frieda Hempel can do this thing with no sense of irreverence. . . . "the Echo Song,"

Miss Hempel played her own accompaniment to "the Echo Song," and brought the big applause of the night.

The gold and blue banner "Welcome, Sweet Warbler" was a souvenir of Jenny Lind days, but it applies well to Frieda Hempel. Ben Franklin closed his concert season most brilliantly.

### Willard Flint Adds Another Oratorio Success

Willard Flint, who has been known for many years as one of the leading oratorio singers of the East, recently added one more to a very long list of successes in a performance of the "Messiah" at Symphony Hall, Boston.

Mr. Flint has the distinction of having sung at the first performance of the "Messiah" given in Symphony Hall by the Handel and Haydn Society (which was also Mr. Flint's first appearance in that part) and again in 1915, when

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**ACROSS THE COUNTRY**

**Ames, Iowa, April 8.**—A splendid concert was that given in the Gymnasium last night by the Iowa State Band under the direction of Oscar Hatch Hawley. The program was popular in character and included the "Poet and Peasant" overture (Suppe), "Grand American Fantasy" (Tobani) and half a dozen smaller numbers. The local assisting artists were: Mrs. Grant W. Dudgeon, coloratura soprano, sang a solo from Herbert's "Naughty Marietta," supported by the Men's Glee Club under the direction of Prof. Tolbert MacRae; Mrs. A. W. Turner, contralto, who sang "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah," accompanied by the Iowa State Band in a special arrangement of this celebrated aria made by Professor Hawley. The attendance at this concert showed the increasing popularity of the band. Beginning the last week in April, the band will give weekly concerts on the campus, an innovation from the college, since nothing of the kind has been attempted before. M. C. H.

**Andalusia, Ala., April 17.**—The regular monthly meeting of the MacDowell Music Club was held at the home of Abbie Chapman last Tuesday. The subject was "Schumann" and Mrs. A. M. Riley was the efficient leader for the afternoon. J. P. M.

**Asheville, N. C.**—(See letter on another page.)

**Athens, Ga., April 7.**—At the regular semi-monthly meeting of the Clarke County Commissioners, March 28, a singing rally here on Memorial Day was planned. The use of the Superior Court House has been offered and accepted for this occasion, and the "sing" will be under the auspices of the Clarke County Choir Association, personally conducted by Dr. J. L. Pendley.

On March 31, the Lucy Cobb voice students, under Augusta Hardin, head of the department, presented the operetta, "The Feast of the Little Lanterns," with such success that it was necessary to repeat it on Monday night. Even the oldest Athenian pronounced it one of the best performances ever given in more than fifty years' history of the school. Lily Rogers was a pretty and sweet-voiced Princess Chau; Louise O'Callaghan was well chosen for the juggler maid, and Evelyn Zettler as the governess; the baby juggler was Sarah Hill, the youngest of the girls, and Liza Snellings was the maid to the princess. A feature was the solo dance by Blanche Manning. The finish, which characterized the whole performance, bespeaks the care and skill with which the girls were trained. Many of them had never appeared on any stage before. But every girl did her part with so much poise and charm that there was not a discordant note. Those taking part were: Princess Chau, Lily Rogers, soprano; Mai-Ku, Louise O'Callaghan, soprano; Wee-Ling, Liza Snellings, mezzo soprano; Ow-Long, Evelyn Zettler, mezzo-soprano; and Baby Juggler, Sarah Hill. Chorus of Chinese girls, all members of the household; Kathleen Merry, Sara Elder, Fanny Murray, Kathleen Morgan, Mae Bostick, Mary Ann Lipscomb, Nell Lee, Edwina Davis, Louise Bunn, Florence Dean, Virginia Boston, Florence Arnold, Gladys Bunn, Eleanor Rutherford, Lillian Isaac, Blanche Manning, Frances Forbes, Alice Rowland, Helen McDorman, Sara Fender, Margaret Bond, Patty Benson and Frances Wade. Miss Hardin was assisted by Miss McLeod, of the Expression Department, and Miss Carter, who directed the aesthetic dancing. Frances Bond was at the piano and furnished musicianly accompaniments.

**Atlanta, Ga.**—(See letter on another page.)

**Atlantic City, N. J., April 2.**—The Dramatic Society, formed in 1916 this year offered Barrie's "Quality Street," at Keith's Garden Pier Theater. Those contributing to the success were Nannie Keating, Naoe Kondo, Mary Read, Leonore Oppenheimer, Walter Geary, Clarence Rose, Josephine McCue, Alice Hagerman, Richard Albertson, Jean Vaughn, Ruth Pallock, John Comstock, Scott Long, Sydney Lillienfeld and Ernest Curtis. The High School Orchestra furnished the music.

The Kentucky Serenaders made their initial bow before the largest audience the Ambassador Hotel has ever held in the Oriental Room and the Pompeian Grill, March 17. Harry Loventhal, an artist of rare ability and director of the Ambassador Orchestra, was soloist March 12. The opening number on the program was Mozart's "Marriage of Figaro," followed by a violin solo. Mr. Loventhal responded with two encores. The orchestra was heard in compositions by Rimsky-Korsakoff, Leoncavallo and Liszt. In the studio of Camillo Martinelli, March 5, an hour's recital was given by three of Mr. Martinelli's pupils. Mamie Shute, Dante Morandino and Albert Cameron were the artist pianists. Great credit is due Mr. Martinelli.

At the monthly meeting of the Beth Israel Sisterhood, Ida Taylor Bolte, contralto, was soloist, assisted by Nathan I. Reinhart, organist.

The State Federation of Women's Clubs, Mrs. Proal, president; Mrs. Murdock, chairman, and Mrs. Mitchell, vice-president of South Jersey, addressed the Crescendo Club members at a recital held in the music room of the First Presbyterian Church, March 7. The miscellaneous program was in charge of Evalyn Quick Tyson, pianist, and Elizabeth C. Chew, operatic soprano, assisted by Anna Shile Hemphill and Anna Heiss (pianists), Celia Steiner (violinist), exponent of J. W. F. Leman studio. The vocalists were Elizabeth Chew, soprano; Helen MacAvoy, contralto; William MacArthur, tenor, and John Uncles, bass.

Mrs. Samuel Reinhart, president of the Crescendo Club, was delegate to the convention of music clubs held at Pittman, N. J., in the First Methodist Church, March 31. Mrs. Murdock, State Chairman of Music, introduced Mrs. Reinhart, and paid her a glowing tribute for the interesting work achieved. Celia Steiner, violinist, and Alice Warren Sachse, pianist, were guest soloists, both being members of Crescendo Club.

At the annual meeting of the Child Federation, held in the assembly room of the Hotel Chalfonte, March 22, the soloists were Mrs. Henry A. Gruhler, soprano; Alice Warren Sachse, pianist, and Mrs. William Birch, elocutionist. Since the advent of Oresta Vessella and his Italian concert band on the Steel Pier, the following soloists have appeared at the Sunday night concerts: Marguerite Eber-

bach and Dorothy S. Githens, sopranos; Marie Stone Langston, contralto; Lewis James Howell, tenor, and Henry Hotz, bass. William Silvano Thunder, Mrs. Howell and Arline Smith were the piano accompanists. The last Sunday evening concert was featured by Elsa Lyons Cook, soprano, who sang an aria from "Traviata" and Carey-Wilson's "A Spring Morning" and Foster's "The Honorable Chop-Sticks." Miss Cook was compelled to respond with five encores. Her voice is clear and of flexible quality. Signor Bozzacco was trombone soloist and received favorable applause, responding with two encores. Oresta Vessella, director of the Steel Pier Band, offers versatile programs. M. M.

**Augusta, Ga., April 15.**—An important rehearsal of the Augusta Musical Association, under the direction of Robert A. Irvin, newly elected director, was held April 11, at St. John's Sunday School rooms, where plans were completed for the next concert to be given on April 17, with Henrietta Donen as soloist.

Adele Petit, pupil of the Grey-Lhevinnnes, presented three of her pupils in a piano recital for the benefit of the Jewish Relief Fund. The feature of the recital was Sara Marshall's playing of the Mendelssohn G minor concerto, the orchestral accompaniment played on another piano by Miss Petit. The other two pupils who acquitted themselves with credit were Martha Wall and Marian Sewell, of Hephzibah, Ga.

The revival services at Woodlawn Church, on Fifteenth street, closed with a sacred cantata, "The Lord of the Eastertide," by John D. Creswell. The cantata was sung by a chorus of twenty-five voices and created a profound impression. P. G.

**Berkeley, Cal.**—(See "Music on the Pacific Slope.")

**Birmingham, Ala., April 15.**—The management of the All Star Concerts, having booked its artists in the spring of 1921, expected to have a large auditorium by the spring of 1922, in which to present John McCormack, Sousa's Band and Galli-Curci. It had been promised, the site purchased and the bonds sold for a large municipal auditorium. Just about the time for breaking ground, members of the League of Women Voters found that the building plans accepted by the City Commission and the music committee were not by any means adequate. They went before the City Commission and raised such a "stir" that it was decided to await the election and sitting of a new Commission, with the result that after six months with the new officers, Birmingham still has no auditorium. However, the Shriners are building a beautiful temple with an auditorium of goodly seating capacity which has been promised tentatively to the All Star Concerts, which are championed by Mrs. Richard Johnston and Mrs. Orlene Shipman, and they will no doubt make even a more brilliant record with the appearances of great artists.

A rather vigorous protest was entered by certain blue law advocates when it was announced that the above mentioned managers would offer John McCormack on Sunday, but the final result was the presentation of Mr. McCormack on Sunday afternoon to one of the largest audiences ever assembled here with hundreds turned away after every available seat in the Loew Theater and all stage and standing room had been sold.

Sousa's Band presented by these same managers was sold out and people were turned away from two performances.

On April 26 Galli-Curci appeared. Two weeks before the box office opened requests came in from all over the State and many from nearby States for reservations.

Instead of the Spring Festival, the Music Study Club has decided to book the Scotti Opera Company. There will be four performances and prospects are that they will be sold out.

The Music Study Club has had a delightful course. It opened with Florence Easton and closed with Margaret Matzenauer. The opera in May will be an extra attraction. Mrs. Edward T. Rice is president of the Music Study Club.

At the meeting of the Alabama Music Teachers' Association, Edna Gockel Gussen was chosen president. Mrs. Gussen is one of the most brilliant pianists in the South and head of the Birmingham Conservatory of Music.

Mrs. W. J. Adams has made of community music one of the greatest factors here. The Easter concert at Birmingham Southern College was given by the Municipal Orchestra and directed by Gordon Erickson, municipal music director, and several soloists, the public being invited. The Sunday "sings" have continued throughout the entire winter with crowded houses. Not only has Mrs. Adams developed a splendid orchestra for these concerts, but she also has a soloist for each program. The singing "en masse" of the people of the city has greatly improved.

On April 15 the League of Women Voters gave a program of welcome for the aliens who were being sworn in as citizens. Margaret Antwine was the soloist, singing solos and "The Star Spangled Banner" with the "newly made citizens." For many receptions and municipal affairs during the past year Mrs. Adams has been called upon to furnish the music and she never fails. B. G.

**Boston, Mass.**—(See letter on another page.)

**Canton, Ohio, April 12.**—No more enjoyable or pleasing concert has been given by the Musical Course Committee of the Y. M. C. A., than that which was presented in the City Auditorium on April 4 by Marie Tiffany, of the Metropolitan Opera Company, and Francis Macmillen, American violinist. It was particularly enjoyable in that both artists are Americans, and that Miss Tiffany, in spite of the fact that she is a grand opera singer, presented only one foreign language song in her entire program. The rest of her numbers were sung in English. Miss Tiffany has a soprano voice of richness and power, and she sang with much expression and ease, and with splendid phrasing.

Mr. Macmillen is also a real artist. While he played with as great regard for technic as some of the other famous artists, he also put soul into his playing, which made it the more acceptable, because there was music in his playing as well as "master mechanics." All in all it was one of the most enjoyable concerts of the entire Musical Course



this season, and there were many who expressed the wish that this pair of artists might be engaged for next season. And this wish, so far as Mr. Macmillen is concerned, will be realized, for it is learned that he has already been booked for the coming season. The committee is already engaged in booking for the coming year and will in the near future be able to make an announcement of artists secured.

The fourth annual concert for young professional musicians, under the auspices of the Ohio Federation of Music Clubs, will be held at Denison University, Granville, May 16 and 17, this year, so it was announced here by Mrs. Charles A. McDonald, chairman. Application blanks may be secured from her. The contest, designed to promote the interests of the American music teacher, is open only to young American artists, or those who have been in this country since their tenth year. They must be American trained. Full details may be obtained from Mrs. McDonald or from THE MUSICAL COURIER.

At the informal musical tea given at the Canton Women's Club, Miriam Muse, Edward Walker, Ruth McConnell, Mrs. McConnell, and Mrs. Fred McCarroll gave a very enjoyable program. Miss Muse began with the "Palms"; she has a delightful voice and her songs were well chosen. Mr. Walker played numbers by Rachmaninoff, MacDowell and Chopin. Ruth McConnell, violinist, is just fourteen years old and has exceptional ability. Mrs. McConnell and Mrs. Fred McCarroll were the accompanists. Victoria Hahn presided at the tea table. R. McC.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Clayton, Ala., April 17.—The Music Club of Clayton was entertained by Mrs. J. D. Sammons on Friday afternoon, the subject being "Folk Music of Hungary." Mrs. R. B. Teal was the director for the afternoon, and a splendid program was carried out. J. P. M.

Cordele, Ga., April 1.—Savannah will be the place for the next convention of the Georgia Federation of Music Study Clubs, this choice being made at the close of the morning session of the body on Friday. Mrs. F. E. Vassiere of Rome, Ga., was re-elected president; Mrs. W. P. Bailey, Savannah, first vice-president; Mrs. T. R. Lane, Macon, second vice-president; Miss Barnett, Washington, treasurer; Amerilia Berry, Rome, corresponding secretary; Mrs. W. R. Latham, Donaldsonville, recording secretary. State junior contests closed the meeting, presided over by Evelyn R. Jackson, state and district director of Junior clubs. Following the program, at noon, the convention delegates were the guests of the Symphonian and Junior Symphony clubs, of Cordele, at luncheon in the lower auditorium of the Methodist Church. Friday night the delegates were guests of the Cordele Kiwanis Club, at a Ladies' Night, planned so that the visitors could be guests of an occasion. P. G.

Covington, Ga., April 1.—The regular March meeting of the United Daughters of the Confederacy was held at the library on March 21. Attractive reading lamps were donated, to complete the library furnishings, by the U. D. C. and United Daughters of the American Revolution. Plans for Memorial Day were discussed and settled. A musical program followed under the direction of Mrs. F. E. Heard. Those taking part in the program were: Mrs. Lynda Lee Bryan, Mrs. James F. Rogers, Clara Belle Adams, Florence Wells and Mrs. R. M. Tuck. The joint hostesses of the afternoon were Mrs. F. E. Heard, Mrs. E. G. Merck, Mrs. Jack Swann, Mrs. C. C. King, and Mrs. J. E. Hutchins. P. G.

Detroit, Mich.—(See letter on another page.)

Dothan, Ala., April 8.—The Junior Harmony Club held its regular meeting on Thursday afternoon. The elected officers are: Orianna Stewart, president; Lucy Wood Baughman, vice-president; Eleanor Williams, secretary; Willie Jim Faircloth, treasurer. After the election of officers, a memory contest was given, the following winners, being announced: Clara Sanders, piano; Iva Hall, voice; Benjamin Grant, violin; Helen Fuller, expression, and Kathryn Gaines, memory contest. Mrs. W. S. Wilson, one of the representatives from here was made first vice-president of the Alabama Federation of Music Clubs at Anniston; she also received honorable mention in the song contest. Phyllis Waites was the winner in the voice contest held at the Alabama Federation of Music Clubs on Wednesday; her dramatic soprano voice was well shown by her singing of "One Fine Day." J. P. M.

East Liverpool, Ohio, April 7.—The high school auditorium was filled to capacity for the concert given by the Ohio Wesleyan University Glee Club under the auspices of the Junior class. The program was one of the best of its kind ever presented here. Edith Burford, reader, an instructor in the school of oratory at the university, was enthusiastically received. Credit is also due to George Williston, pianist, and Guy E. McLean, musical director. Following the concert the members of the club were honored guests at a reception and dancing party given in the Odd Fellows Temple. Seventy-five couples were in attendance.

El Paso, Tex., April 14.—Margaret Romaine was the attraction for the fourth and last "Pop" concert given

under the auspices of the Women's Club, at Liberty Hall, April 8. A fairly large crowd was in attendance. Miss Romaine has a beautiful lyric soprano voice, and probably her most enjoyable songs were "Floods of Spring" and "Carnival." Carl Oberbrunner, pianist, proved himself an able accompanist; he also delighted his audience with several solo numbers.

The largest crowd Liberty Hall has ever held greeted Galli-Curci on April 10. The S. R. O. sign was out, and about fifty people were accommodated on the stage. Liberty Hall seats about four thousand. Visitors came from as far as Arizona, New Mexico, West Texas, and Chihuahua, Mexico. Our Spanish speaking neighbors were largely in attendance. She sang exquisitely and added many encores. It was a rare treat to hear her. She was ably supported by Homer Samuels, her husband, and the flutist was Manuel Berenguer. The wonderful clearness of her high notes held her audience breathless. One of her songs, "Clavillos," in Spanish, captured our Spanish friends, and she was compelled to repeat it. She was generous with encores. As a compliment to her stage audience, she sang to fifty or more persons with her back to the others. During the progress of the concert Mme. Galli-Curci did not visit Juarez, our sister city, although she said she had never been in Mexico. She said she likes to sing in the West, that her audiences were very generous in their emotions. Great credit must be given to John C. McNary and Granville S. Johnson for bringing the famous artist to El Paso. T. E. S.

Eufaula, Ala., April 17.—The Music Lovers' Club gave a splendid afternoon program on Saturday, the subject being "American Music." The Musical Tea was given at the library, with Mrs. T. G. Wilkinson as chairman, and she gave a synopsis of each number before they were rendered, which proved to be highly entertaining and most instructive. J. P. M.

Fort Smith, Ark., April 5.—A concert of old time favorite ballads was given March 10 at the First Christian Church, under the auspices of Circle 1 of the Women's Association, the proceeds going to the support of the old people's home. The program included old Southern, English, Irish and Scotch ballads. George Hasney, Mrs. G. H. Dobel, Mrs. W. H. Mape, Mrs. Mark Davis, Ben Brochus, Mrs. Don Parmelee, Mr. Hartshorn, Mrs. Belle Humphrey, Mrs. John P. Woods, Earl Smith, Messrs. Arnold, Sims, Deden and Meisenheimer, Mary McNatt and Mrs. Henry Godt took part.

The choir of the First Presbyterian Church, Rebecca Eichbaum, Virginia Dobyns, Roy Johnston and Tom Drake, gave a special program of music, March 19, with Mrs. Car-

mine Stahl at the organ, and Maurice Derdeyn assisting on the violin.

Under the auspices of the Charles Young Club of the Quinn-Trent Post, American Legion (colored), Maud Cuney Hare, pianist, and William H. Richardson, baritone, were presented in recital at Josenberger Hall, March 9.

A chorus of sixty children, under the direction of Clara Mae Floyd, presented an operetta, "The Fairy Rose," at the Labor Temple, March 24.

Much interest is being taken in the radiophone here, and March 19 the Fink Jewelry Company sent out a musical program by local artists. Jack Fink is a wireless enthusiast and upon several occasions has entertained a group of local music lovers with concerts by famous artists, heard over the radiophone he has installed at his home.

The Musical Coterie meeting was held at the home of Mrs. Hugh Branson on March 11. A piano duet by Miss Butterfield and Mrs. Martin Dyke, a violin duet by Gladys Krone and Gretchen Youmans, a piano duet by Mrs. Eugene Stevenson and Miss Moliere, contralto solo by Irene DuBois, piano duet by Mrs. Joe Leming and Luretha Leming, and a violin trio by Misses McNatt, Weinstein and Vaughn, comprised the interesting program arranged by Mrs. John Ware Blocker.

On March 25 Mrs. W. J. Murphy, Jr., was hostess to the Musical Coterie members and Ed Louise Ballman had charge of a program given by Frances Pryor, Frances Vaughn, Macon Mulholland and Mrs. Branson.

Dora Thomason Hoffman, lyric soprano of New York, has been visiting in Fort Smith for several weeks and charmed all who heard her solos at the various church services. She also sang a group of songs at the weekly assembly at the High School Auditorium on March 2. Mrs. Hoffman has been persuaded to return later and give a recital in Fort Smith.

Mary Arbuckle, daughter of Mr. and Mrs. John D. Arbuckle, who is specializing in violin at DePauw University at Greencastle, Ind., recently played at a state meeting held in Indianapolis.

Mrs. Don Parmelee, supervisor of music in Fort Smith

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public schools, has been attending the national convention of supervisors in Nashville, Tenn. F. K. F.

**Gainesville, Ga., April 15.**—The first of the series of radio concerts to be broadcast by Brenau's new station was the concert given by Lois Holt, of Vincennes, Ind. Miss Holt is one of the most talented pupils of George Rogers, and her program was professional in every way, her rendition of the ever lovely "Bell Song" from "Lakme" being particularly effective.

Of unusual interest was the graduating recital of Lydia Rose, April 13. She is a pupil of Mildred Southwick. P. G.

**Jacksonville, Fla., April 10.**—John Boston Lucy, artist pupil of George Orner, was heard in recital last evening in the auditorium of the Woman's Club. The recital was complimentary to friends of the young musician and to the School of Musical Art, where Mr. Lucy is instructor and Mr. Orner, his teacher, head of the violin department. It was a thoroughly enjoyable occasion and while Mr. Lucy's program was rather serious, he gave evidence of ambition in its rendering. Yet in his teens, he is admitted by competent critics to be a genius and his determination to attain the highest in musical study makes it certain that he will make a name for himself. The recital opened with the Beethoven sonata, op. 12, No. 3, and in the first movement a confident technic and excellent tone were displayed. The adagio was daintily and lovingly given and the rondo with the abandon that would have done credit to a seasoned artist. Group three of the program introduced the Beethoven romance in G major, admirably performed and then the dainty little melody by Charles Daws, just a bit of moonlight, fragrant and delicious. The polonaise in A major, Wieniawski, was beautifully played. The program was concluded with the "Ave Maria" (Schubert) and "Gipsy Airs" (Sarasate), the first number, a prayer of exquisite tenderness, given without a fault, the second a fanciful arrangement of gypsy theme, really a big number, played with understanding and appreciation. The latter was enthusiastically encored. Harold Rivenburg, at the piano, gave good support, and the scores, which made unusual demands upon the pianist, were met splendidly. B. M. F.

**Jamestown, N. Y., April 10.**—Mme. Schumann Heink sang before a Jamestown audience for the first time on April 6. The theater was packed, every seat sold, and three hundred chairs placed upon the stage. This renowned contralto received an ovation that will long be remembered.

Raymond B. Eldred, violinist-composer and musical director of the Winter Garden Orchestra, assisted by Jean Salbot Miller, pianist, and Albert A. Walker, accompanist, gave a recital Saturday evening, April 8, at the home of Mr. and Mrs. J. Delevan Curtiss. Mr. Eldred is recognized as an able violinist-composer and director. His original manuscripts with full orchestrations are well known. His "Romance," "White Heather," and "Minuet" were rendered exquisitely, revealing the sentiment and emotion of each. The Grieg sonata No. 3, op. 45, for violin and piano, not only displayed his unusually fine technical skill, but also gave Mr. Walker an equal advantage upon the keyboard as piano soloists. Mr. Miller, in his usual good style and finish, a true artist, rendered numbers by MacDowell, Mendelssohn and Chopin.

The two prominent music clubs gave their final concerts of the season during the week. The Mozart Club, the older organization of the two, was represented by the following members and local talent: Mrs. Moon, Mrs. MacPhenar, Mrs. Baldwin, Mrs. Brown, Mrs. Graff, Miss Barrett, Miss Hall, Mrs. Hablett, Mrs. Bradshaw, Mrs. Sanger, Mrs. Lindbeck, Miss Harnden, Miss Courtice, Mrs. Nelson and Miss Anderson. The Music Study Club also elected officers for the coming year, as follows: President, Myra Lovejoy; vice-president, Mrs. Leroy Cole; secretary and treasurer, Irene Herby. J. D. C.

**Lansing, Mich., April 10.**—Following the Heifetz program, the last concert on the Lansing Philharmonic Course brought Alberto Salvi, harpist, and Arthur Hackett, tenor. Enthusiasm was equally divided between the two artists and it will be long remembered as one of the most enjoyable concerts ever given in Lansing. Salvi's brilliancy, volume and lovely tone quality on the harp were a revelation. Mr. Hackett was especially pleasing in his French songs. He has a beautiful and sympathetic voice and a pleasing personality. Both artists responded to several encores.

March 17 the Lansing Conservatory held its first assembly program of the year in the Prudden Auditorium. All departments of the school were ably represented and creditable ensemble work was featured on the program.

Charles Frederick Morse, of Detroit, appeared before the Matinee Musicale Club, March 13, with his illustrated lecture on Scandinavian music. Mr. Morse is thoroughly acquainted with the art of interpretation and being a capable pianist, the entertainment was delightful.

James Tillison presented two very talented pupils in a piano recital March 27—Marion Boylan and Lenore Ewing. An appreciative audience was present and gave the girls an ovation.

Lenten concerts are being given each Sunday afternoon in the different churches throughout the city, and it has been clearly shown that the Lansing people are extremely fond of this form of pre-Easter music. M. K.

**Los Angeles, Cal.**—(See "Music on the Pacific Slope.")

**Marion, Ohio, April 7.**—Enthusiasm was accorded Gabrielle Claus, dramatic soprano, and Herman Rosen, violinist, lecture-recital club artists, on their appearance at the Grand Theater. An excellent musical treat was given by them, and demands for encores demonstrated the approval of the large audience. These artists replaced Olive Kline, whose illness with influenza prevented her from filling her engagement. Mr. Rosen possesses an excellent musical understanding, fine technic and pure tone production, and his playing showed skill and talent. As an accompanist Miss Blackman played with an expression that gave delight. Mr. Rosen opened the program with the Vieuxtemps concerto No. 4, in D minor. So highly pleasing were his numbers that the audience was not contented until he responded with "From the Canerake," Gardner, as an encore. Miss Claus sang two groups, the second being

especially liked. Hearty applause greeted the singer when she closed, and she did not respond with an encore, although the audience called her back. Mr. Rosen's second group was followed by "Humoresque," a splendid number composed by Mr. Rosen's teacher, Rychlik. Another number which held the audience enthralled was "Hindu Chant," Rimsky-Korsakoff-Kreisler. After the artist played Wieniawski's "Scherzo Tarantella" the audience broke forth in a storm of applause and he responded with a "Spanish Serenade," by Chaminade-Kreisler. Even then the audience would not let him go until he gave them one more number, "Midsummer Lullaby," MacDowell-Hartmann. Miss Claus concluded the program.

**Mobile, Ala., March 28.**—A concert by Charles Wakefield Cadman and Princess Tsianina, March 27, featured the opening of the handsome new Scottish Rite cathedral in this city. The concert was given under the auspices of the Scottish Rite Masons and approximately 2,000 members, their families and invited guests enjoyed the program.

This was the first appearance of these widely known musicians in Mobile, and the concert was classed by those who heard it as one of the best ever given in the city. Thunderous applause followed each number, and the selections from the opera "Shanewis" were especially well received. Members of the Scottish Rite order were warmly praised for bringing these musicians here, and the opening of the new building was a success in every respect. The auditorium of the structure is the largest in the city, having a capacity of 2,000, and its completion means that other artists will no doubt be brought here from this time on. The concert was arranged by Dr. H. J. McCormick, secretary of the Mobile Valley. In recognition of the musicians, the weekly Victor concert given by the Reynolds Music House, consisted entirely of selections by Cadman and Tsianina.

On Monday afternoon before the concert, Princess Tsianina and Mr. Cadman were guests at a luncheon at the Mobile Country Club, given by Bert Marshall, of Mobile. Mr. Marshall met Princess Tsianina while the two were in Y. M. C. A. work abroad. Besides the honor guests and the host, the following were in the party: Mrs. James O. Dickens, Mrs. M. T. Sprague, Mrs. C. P. Allen, and Mrs. J. Morgan Scott.

The Y. M. C. A. Glee Club gave its third concert of the season before a large and appreciative audience at the Harte auditorium on March 21. The soloists were Adam Glass, J. A. Fryer, Harland Cleveland and E. H. Cassidy. Peter J. Colvin, supervisor of music in the public schools, is director of the club. A duet, "Watchman, What of the Night," by W. T. S. Hill and Mr. Fryer, was also one of the outstanding numbers on the program. Throughout the program there was a pleasing absence of ragged attack, and the finale, which so often characterizes the work of an amateur chorus. Mr. Colvin received congratulations from the large audience. The chorus accompaniments were played by Kittiebell Stirling, and the soloists were accompanied by Mrs. Adam Glass and Mrs. J. R. Crosby.

The second of a series of organ recitals given by Dr. F. A. Dunster at the Jewish Temple was held Sunday afternoon. A large number of Mobile music lovers attended. Besides the organ numbers, the Temple Choir, composed of Mrs. H. W. Leincauf, Mrs. J. S. Simon, E. H. Planck, and T. H. Halliwell, gave selections. Mrs. H. U. Feibleman, soprano; Mrs. Sidney Simon, violinist, and Mrs. G. Owen and Gladys Sinclair, organists, also appeared on the program.

"The Picturesque in Music" was the subject taken up by the Music Study Club at its meeting on March 28. The club met with Mrs. Underwood Moss. K. R.

**Montgomery, Ala., April 1.**—Sunday night the Baracca Chorus of forty male voices, accompanied by Thomas Clanton Galloway, organist of the First Baptist Church, sent out a splendid concert over the radiophone, from the radio station at the Montgomery Light and Power Company.

The recent performance of "The Shrine Jollies" was the means of bringing out much fine talent.

A newcomer to this city is J. E. W. Lord, organist, who comes from one of the Carolinas. He is organist at the Jewish Synagogue, having taken charge just this week, succeeding Marian Auerbach who will be married in the near future.

A pleasant feature of Cadman and Tsianina's visit here on Tuesday morning was an automobile ride around the city, when Mrs. Frank Neely, President of the Montgomery Music Club, and Mrs. James Haygood, solo accompanist of the club, were hostesses to these two noted American guests of John Proctor Mills.

The Treble Clef Club entertained at a musicale on Wednesday morning at the home of Mrs. Charles Keene, on Pine St. The interesting program included songs by the club, Mrs. W. B. Strong (soprano), Mrs. Earl Kreis (mezzo soprano), Mrs. George Lynch (soprano), Jack Stone (tenor), Mrs. Frank Jackson (soprano), Mrs. S. H. Benet (mezzo soprano), and Mrs. Sam Jordan (soprano). C. Guy Smith was director.

At a recent reception given by ladies of the Christian Church, Verna Lockhart, contralto pupil of The C. Guy Smith studio, sang the melody ballad "Memories Divine," words and music written by Montgomery's poet-musician, John Proctor Mills.

Walter O. Thweatt, bass-baritone, sang the beautiful old sacred song, "Flee as a Bird," at the Baracca Club's service at South Side Baptist Church, two Sundays ago. Mr. Thweatt possesses a splendid voice and was greatly enjoyed. John Proctor Mills was his accompanist.

Isabel Landau, talented piano pupil of Bessie Leigh Eilenberg, left for New York Sunday forenoon; from there she will go abroad and study both singing and piano for two or three years. Isabel played for the noted pianist, Cortot, last season when he was here, and he was very enthusiastic regarding the fine instruction given by Mrs. Eilenberg.

On Thursday afternoon the Montgomery Music Club gave a "Musical Tea" at the home of Mrs. Jean Chambless, Oak Park, presenting three of this city's very popular musicians in a splendid program. The soloists were Douglas Haygood, tenor; Mrs. Joe Barker, contralto, and Mrs. Arthur Rosenfeld, violinist. Mrs. James Haygood was solo accompanist



and Mrs. G. W. Watters the choral pianist. Frank Woodruff directed. Mrs. Rosenfeld, a former Montgomerian, lives in Buenos Aires, Argentine Republic, but is visiting her parents, Mr. and Mrs. Lewy.

The annual election of officers for the Montgomery Music Club was held on Wednesday morning at the home of the president, when the following were unanimously elected for the season 1922-23: Mrs. Frank Neeley, president (re-elected); Mrs. Pauline Garrett Chilton, vice-president; Mrs. J. H. Patillo, treasurer; Mrs. J. E. Henderson, secretary; Mrs. Joshua Clark, corresponding secretary; Harriet Huber, senior director; Mrs. Emile Wise, junior director; Mrs. Frank Avery, press and publicity; Ruth Elliot, librarian; Mrs. Lee Greene and Inez Powell, telephone committee; Mrs. G. W. Watters, accompanist, and Frank Woodruff, musical director. Mrs. James C. Haygood was elected honorary life solo accompanist, and Mrs. Neeley and Miss Powell were chosen delegates to the convention of music clubs, to be held April 4 and 5, in Anniston.

At the election of officers for the Treble Clef Club, held at the studio of C. Guy Smith on the morning of March 22, the result was as follows: Charlotte Mitchell Smith, president; Mrs. C. E. Mitchell, vice-president; Mrs. S. H. Bennett, secretary; Mrs. G. T. Booth, treasurer; Mrs. H. E. Wadsworth, reporter; Marion Auerbach, accompanist, and C. Guy Smith, musical director. To represent the Treble Clef Club at the convention in Anniston, Mesdames Smith, Mitchell, Brewer, C. H. Allen and Verna Lockhart were chosen delegates.

The following delegates were chosen to represent the Junior Choral Club in Anniston at the Federation Convention: Elizabeth and Laura Croom Hill, Katherine Flowers, Nell Thomas and Olive Gardner. Olive Gardner has entered the contest to try for the prize offered for the best juvenile pianist of the state. Letitia Allen will attend as one of the solo dancers from the club. She is a talented little miss and very popular here as a juvenile dancer.

There is in this city's coterie of teachers a veteran musician, an instructor both in piano and singing. He is a composer of no mean ability, having to his credit many piano and vocal numbers, among them "An Evening Service" for the Episcopal Church, which is well known over the country. He studied singing under Francesco Lamperti in Milan, Italy, and his voice was a lyric tenor, his stage name being Carlo Roselli, but his name is Dr. Charles Russell Hodges. In the course of an interview recently he played a sparkling march, "Bwana Tumbo" (the name given Theodore Roosevelt by the Africans), which is still in manuscript. The doctor was a piano pupil of Virgil and he speaks most entertainingly of this well known teacher. He has been musical director of the Montgomery Music Club for the past year, but recently resigned on account of illness in his family.

W. Pierce Clinton, prominent in lodge, church and musical affairs of this city, passed away on the morning of March 24, after an illness of some time. He was born in Benton, Ala., in 1883, and was the eldest son of Rev. Claudius Chilton, a prominent Methodist minister. He is survived by a young son by a previous marriage, and his widow, Pauline Garret Chilton, a well liked contralto, directress of Perry Street M. E. choir.

Mrs. F. B. Neely presented six of her talented pupils in a musical tea, on March 24, at her home on S. Hull street. The following pupils participated: Helen Humphrey, Evelyn Turnipseed, Mildred Thomas, Mrs. Mark Henby, Edith Overton and Inez Powell. Eleanor Neely acted as accompanist.

The Boys' Band from the Masonic Home played for the public reception given in honor of Sir Auckland Geddes, British Ambassador, and Señor Lefebvre, representative from Panama, when they were here recently in the interest of the Gorgas Memorial. There are sixty-five boys under "Billie" Hrahe, bandmaster.

Last Sunday Anna Reid Rollins, contralto student of John Proctor Mills, sang "If I Were a Voice" (Woodbury) and "Lead, Kindly Light" (Pinsuti). Besides acting as accompanist Mr. Mills played his newest song, "Caro Mio Ben" for the first time publicly. This song was written for and dedicated to Giovanni Martinelli. Cadman played all of the second act music to his new opera, "The Witch of Salem," for Mr. Mills. Cadman and Tsianina won many admirers while here, and already there's a movement afoot to bring them here for a concert next fall, most likely under the auspices of the Montgomery Music Club, which bestowed an honorary membership upon Mr. Mills on March 9. J. P. M.

New Haven, Conn.—(See letter on another page.)

New Philadelphia, Ohio, April 7.—The 1921-22 Music Study Club's concert course ended successfully when Allen McQuhae, Irish tenor, held spellbound an enthusiastic audience which filled to capacity the Union Opera House on April 3. Mr. McQuhae gave a recital of songs, Irish ballads and arias from oratorios and operas. His program consisted of six groups, with seventeen numbers in all, and he was compelled to give many encores. Mr. McQuhae certainly has a promising future. Possessing a voice of beautiful quality and a personality and stage presence, his success seems inevitable. He has excellent diction and intelligent interpretation. The last concert of the series was especially enjoyable. Arthur Shepard, assistant conductor of the Cleveland Symphony Orchestra, as accompanist, added much to the success of the concert. R. McC.

Roanoke, Va., April 17.—On April 8 Grace Fredonia Frazier, soprano, pupil of Anna L. Campbell, of the Hollins College faculty, gave a recital in the college chapel in which she did honor to herself and her teacher.

April 9 in the chapel at Hollins College, after a brief service, an impressive program of sacred music was rendered by the college choir, under the direction of Erich Rath, director of music.

Edward Morris, pianist, gave a recital April 9 at Virginia College which was greatly enjoyed by the student body, faculty, and a large number of local musicians. Mr. Morris showed a flawless rendition in technic and artistic interpretation.

On April 9 the choir of St. John's Episcopal Church, under the direction of James E. Corneal, organist and choir-master, rendered Maunder's "Olivet to Calvary." The solo-

ists were James Breakell, tenor; C. A. Woodrum, baritone, and F. C. Perne, tympanist. The auditorium of the church was filled, with many standing in the vestibule. The choir is to be congratulated on its splendid work.

"The Seven Last Words," by Dubois, was given by Our Lady of Nazareth choir, April 10 and 11, under the direction of C. F. Keeley, choirmaster, with Irene O'Brien as accompanist. The solo parts were taken by Helen O'Connor and Yvonne Noble, sopranos; Mrs. W. J. Kelly, contralto; H. A. Martin, tenor; G. W. Hogshead, baritone, and W. A. Ligon, bass.

The Hollins College Choir of thirty voices gave a Lenten musical service in St. Mark's Lutheran Church on April 11. The program also included organ numbers by Phyllis Smith and Mary Whitehurst, a violin solo by Virginia Rath, and soprano solo by Bessie Peyton.

Good Friday evening the choir of Christ Episcopal Church, under the direction of Gordon H. Baker, choirmaster, rendered "The Man of Nazareth," a sacred cantata by James H. Rogers. The solo parts were taken by Mrs. R. H. Smith, contralto; Brunelle Phillips, baritone; Charles B. Malcolm, bass, and Gordon H. Baker, tenor. Blanche Deal gave splendid support at the organ.

On Easter the choir of St. Paul's Reformed Church gave a sacred cantata, "The Nazarene," by Gabriel. The soloists were Mrs. J. C. Petters and Edna Young, sopranos; Kathleen Holtz, contralto; D. D. Withers, tenor, and B. W. Stonebraker, bass. This choir is under the direction of D. D. Withers.

Special Easter programs were rendered by all of the church choirs. Especially noteworthy was the program at the First Baptist Church on Sunday evening, when the choir, under the direction of Mrs. Beverly Wortham, gave a program of oratorio numbers. The soloists were Mrs. Wortham and Mrs. J. B. Bray, sopranos; Mrs. Sydney Small, contralto; James Breakell, tenor; Brunelle Phillips and Perry Hamilton, baritones. Peter Rasmussen presided at the organ and Mrs. Ernest Baldwin at the piano. G. H. B.

Springfield, Mass.—(See letter on another page.)

Tampa, Fla., April 25.—The pupils of the Virgil School, under the direction of Mabel M. Snively, gave a recital of interest on April 2 at the studios of the Virgil School. The pupils all showed the poise and assurance which is the result of persistent and intelligent training. A social hour following was enjoyed by many patrons and friends.

The annual invitation meeting of the Friday Morning Musicales, which is the one program of the year thrown open to the friends of the club as well as the members, was held in the Tampa Bay Casino on April 6. The entertainment was furnished by the orchestra and chorus and was effective. Mrs. C. A. McKay was the soloist with the chorus. One vocal duet by Mesdames H. Blaine Peacock and Harold Shaw gave variety to the other ensemble numbers. The chorus was ably directed by Conrad Murphree, Mrs. Robert

Nunez accompanying. Hulda Kreher is the efficient director of the orchestra; Edna Barritt accompanied.

The Dawson School of Musical Art presented a song recital on April 7 under the direction of Mrs. G. Hanley Nippert, with Mrs. J. R. Bradford at the piano. These pupils, though having had only a few months' training, showed marked poise and control. The closing voice ensemble was beautifully blended.

The Duo-Art records were featured at the Friday Morning Musicales on April 7 through the courtesy of the Philpitt Music House. The program was under the personal supervision of the local manager, L. R. Bennett. Ethel C. Bennett sang several charming songs, accompanied by the Duo-Art. Much genuine interest was evinced in this very unique program.

Mr. and Mrs. W. R. Carman entertained a number of their friends at an informal recital on April 7. A sextet of strings opened the program with two pleasing selections. This sextet is composed of Mesdames Morgan Rundel, C. Denis, C. W. Green, C. B. Murphy and Ruth Milton. Maestro De Luca, pianist and composer, and Signora Hallie De Luca, soprano, recent additions to local musical circles, delighted the guests with their art. Dr. Stivakowsky, a violinist of note, played several selections to the enjoyment of the hearers. These artists were gracious in their response to repeated calls for encores. The community "sings" for the season closed with a special program on Palm Sunday. Twenty-two consecutive "sings" have been held this season under the leadership of Earl Stumpf. Special music was featured in most of the churches on Palm Sunday. "The Crucifix," by Stainer, was splendidly rendered in the First Methodist Church under the direction of Mrs. Harold Lenfesty, organist. A beautiful program was offered to the public on Palm Sunday at St. Andrew's Episcopal Church. Much of the finest vocal talent in the local arena was heard. J. P. Shaddick, baritone and former director of St. Andrew's choir, gave pleasure to his friends in his return for this occasion after an absence of several months.

Mrs. C. A. McKay has been appointed chairman of the Caruso Fund for Tampa. The Friday Morning Musicales voted \$100 toward this fund. M. M. S.

Terre Haute, Ind., April 17.—Musical Terre Haute is looking forward with interest to the second All Star Artist Course, which George Jacob will present next season. The artists announced are Mischa Elman, October 26; Frances Alda, November 2; Sergei Rachmaninoff, December 12; Alberto Salvi and Arturo Bonucci, January 11; Pablo Casals, February 5; John McCormack, February 20, and the Cleveland Symphony Orchestra, March 15. M.

Toronto, Can.—(See letter on another page.)

Troy, N. Y., April 1.—On March 16 New York Symphony Orchestra concert, conducted by Walter Damrosch, was the most successful musical event in Troy in many seasons. The sale of seats was discontinued and even standing room was at a premium several days before. The concert was at Music Hall, under the auspices of the Chromatic

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Club. George Barrere, flutist, was the assisting artist, and the program included the Beethoven fifth symphony in C minor and "The Dance of the Apprentices" and other Wagner numbers. It is understood the orchestra will be re-engaged by the Chromatic Club for next season.

The Troy Music Study Club has greatly increased its membership and is planning many music events for next season. At the last meeting the following new members were accepted: Gertrude Labarge, Crewsall Davey and Gertrude Melanson, of Waterford; Bessie Castels, Mrs. Walter Fonda and Mina Dunham, of Watervliet; Lucy Faljian, of Troy; Mildred Moody, of Eagle Mills, and Evaline and Marguerite Moriarity, of North Adams, Mass. Georgine Theo Avery is the newly elected president of the club and is enthusiastically carrying on a membership campaign. At each meeting a musical program is presented. Those who participated in the March meeting were Avilla McLoughlin, Marion Dudley, C. John Randel, Bessie Stewart, William A. Scott and Mildred Schilling.

A concert of Scotch music and dances was given at the Y. M. C. A. auditorium early in March for the benefit of the Troy Association Football Club. The bagpiper was Major Dickson, of Schenectady, and his little daughter danced the Highland Fling and sword dance with grace and precision. David Pearson, of Cohoes, gave a number of songs and monologues "a la Lauder." There were vocal numbers by Troy's new male quartet (Joseph Calhoun, Clarence Weaver, Clarence Stewart and Herbert W. Small). Each sang a group of solos and the quartet was heard in several selections. F. J. Beiermeister also sang a group of Scotch ballads.

The Troy Vocal Society is enjoying one of the most successful seasons in its entire history of more than forty-eight years. The society has already presented three concerts at each of which a well known artist has assisted. At the last event Emma Roberts, contralto, took part. Miss Roberts was given an ovation and her songs included French, English, Italian, Spanish and Russian. The Russian song, "The Clock," was one of the striking numbers on the program. The Vocal Society Chorus continued to show the excellent results of the care taken by Conductor William L. Glover. The society held its annual banquet at the Troy Club April 2, and following the banquet an informal program of impromptu music was presented. Among those who participated were Arthur E. Halligan, Theron L. Reynolds, August W. Mertens, F. W. Gillis, Daniel Gilmore, Stephen Harrington, John M. Beiermeister, Ben Franklin, Joseph H. Knight and Fritz J. Beiermeister. A rehearsal for the next concert, to be held May 3, followed.

In closing the third term at the Emma Willard School, the Glee Club presented its annual concert. Prof. S. Grahame Nobbes is the director, and the program was one of exceptional merit. In addition to vocal selections, violin numbers and solo dances were presented. The participants included Margaret Effinger, Helen Young, Cecelia Machado, Ruth Lois Thomas, Sylvia Boyer, Frances Frey, Phyllis Easterday, Ella Jeannette Vennun, Katherine Burt, Nancy Kessler, Janet Hall, Elizabeth Lawson, Theodoro Machado, Elizabeth Hyde, Edith Abbe, Katherine Seymour, Helen Hood, Dorothy Homer, Ruth Adams, Elizabeth Wood, Doris Machold and Eleanor Fisher. Helen Dean was the accompanist for the evening and Elizabeth Guild directed the dancing.

Union Springs, Ala., April 17.—The Music Club was entertained Wednesday afternoon at the home of Mrs. Edgar McKay, and Mrs. S. J. Caldwell was the leader for this, the semi-monthly meeting. The following members contributed to the musical program: Vivian Brown (piano), Mrs. Edgar McKay (piano), Mesdames H. E. Crittenden, C. F. Dawson, F. W. A. Basch and L. W. Jinks (vocalists). The program was highly interesting.

Charles Langston, boy soprano, of Macon, Ga., gave a splendid program Saturday evening at Strand Theater.

J. P. M.

Waterbury, Conn., April 10.—The last of the Prentzel subscription concerts was given by Erika Morini on February 15 before a large audience. Under the management of Mr. Prentzel, the Shannon Quartet sang in Buckingham Hall March 10.

Several very fine Lenten cantatas have been given by the local church choirs. "From Olivet to Calvary" was given by the choir of St. John's Church on March 5 and at the First Baptist Church on March 26. The new cantata, "Gethsemane to Golgotha," by Edwin Turner, was given at Trinity Church on March 19 with two Hartford soloists, John T. Dowd, tenor, and George C. Devaul, baritone of the Farmington Avenue Congregational Church, Hartford, first quartet.

Two members of the First Church choir, William Houston and Robert Calkins, have been engaged as tenor soloists for other choirs in the city, Mr. Houston going to the First Methodist Church and Mr. Calkins to Christ Chapel.

Two cantatas on "The Seven Last Words" were given by church choirs Palm Sunday, April 9. The First Church choir, under the direction of Alvin E. Gillett, gave Mercadante's cantata of this name before a large congregation. The choir of the Second Congregational Church gave Du Bois' cantata on the same theme, under the direction of the organist, Harris Stanlee Bartlett.

Organ recitals have been given on Saturday afternoons through Lent at Trinity Church, several by the organist of the church, Sydney Webber; one by George M. Vail, organist of the Naugatuck Congregational Church, and another by Joseph Beebe, organist of the South Congregational Church, New Britain.

Fannie L. McCormack has resigned her position as organist of the First Congregational Church and will be succeeded in that position by Mrs. William P. Ogden.

The Masonic Choir of Waterbury went to Bridgeport on April 1 and gave a concert in the Bridgeport High School auditorium.

At the visit of the grand officers to Naomi Chapter, O. E. S. (April 4), the women's chorus of fifty voices, known as the Waterbury O. E. S. Treble Clef Club, sang "Crossing the Bar" and "The Little Brown Bear," under the direction of Pearl L. Fulton. Mrs. Fulton's own music, for which she also composed the text, was used during the ritual work, being sung by a quartet with Mrs. Awilda B. Tufts, of Waterbury, Clara Smith, of Ansonia, violinists, and Anna Murphy, of Thomaston, cellist, and Mrs. Fulton

as pianists, acting as accompanists. Mrs. Fulton also sang two soprano solos.

A concert was given in Temple Hall on March 24 by the Wesleyan Musical Clubs of Middletown. O. W. N.

Winnipeg, Canada, April 8.—The past month has been a very busy one for musical Winnipeg. There was Kathleen Parlow with the Winnipeg Oratorio Society on March 16; the San Carlo Opera Company for the week of March 20; Marguerite d'Alvarez, March 28; welcome home concert of the Winnipeg Male Voice Choir, April 3, and many local affairs. Pupils' recitals are now the chief events in the calendar for the rest of the season. The Manitoba Musical Competition Festival the week of May 8 will attract Province-wide attention.

Miss Parlow is always a favorite with Canadian audiences, which unite admiration of her artistry with patriotic pride in claiming her as a fellow countrywoman. The Oratorio Society rendered several choruses from Handel's "Israel in Egypt" under the baton of its veteran conductor, John J. Moncrieff, and made a good impression.

Several artists new to Winnipeg appeared with the San Carlo company this year, including Josephine Lucchese, Tamaki Miura and others. The operas presented included "Madame Butterfly," "Aida," "Rigoletto," "Faust," "Lohengrin," "Carmen," "Tales of Hoffman" and "Il Trovatore." "Lohengrin" attracted a sold out house, probably from the fact that it was the first Wagnerian opera to be given in the city for years and that it was advertised to be sung in English. Josephine Lucchese made her Winnipeg debut in "Rigoletto" and scored a success. Mario Valle, in the title role, also excelled.

Marguerite d'Alvarez attracted a large audience at her concert in the Board of Trade Hall and fascinated her audience. Her artistry, her dramatic power, her regal bearing, left nothing to be desired. Her best numbers were the "Seguidilla" and "Habanera," from "Carmen." She also included her famous aria from "Samson et Dalila" and groups of French and Spanish songs. Her English songs were interesting, and her language versatility was proved when she sang a dainty humorous song in Irish and made a success of it.

Winnipeg feels immensely proud of its Male Voice Choir and the success attained on its recent American tour. The Winnipeg Free Press devoted half a page to reprinting laudatory comments from American newspapers, and there is a general feeling that the entente cordiale between the two countries is strengthened, in addition to the musical fame of Winnipeg being increased. As a result, there was another large audience to welcome the choir when it appeared again April 3. The choir repeated its Chicago program and appeared to be as fresh and enthusiastic as ever, and, if anything, a little improved. Some of the numbers were given a different style of interpretation by Hugh Ross, the magnetic young conductor, but were none the less interesting. Percy Grainger's "Anchor Song" and "Dollar and a Half a Day" were repeated with success. R. T. Halliley sang the solo in the former, James R. Wood in the latter. "Rolling Down to Rio" again proved the most popular offering. Again the choir demonstrated its excellence in rendering compositions requiring delicacy and lightness of touch. MacDowell's "Dance of the Gnomes" is one of the most delightful bits of choral singing ever heard here.

A concert of unusual interest was given April 6 in Central Congregational Church, when Lilit Gorsey, Russian dramatic soprano, pianist and composer, gave a recital, assisted by John Waterhouse, violinist. Miss Gorsey was formerly professor of pianoforte in the Municipal Conservatory of Odessa and prima donna of the Opera House. She is a very versatile and talented young woman. Her singing is intensely dramatic, so much so that she overdoes the emotions in lyric songs. Her interpretation of "Return Victorious," from "Aida," was wonderful. Her piano playing is less interesting than her singing, although she has excellent technic and musical understanding. Her compositions, however, provided the surprise of the evening. The audience was prepared for something polite and insipid, and was surprised to hear works of real merit—perhaps not strikingly original, but pleasing, in good taste, and full of meaning. Her "Nocturne" was a striking combination of modern and conventional harmonies, with a well worked up climax and plenty of atmosphere. A "Serenade" for violin and piano had a pleasing melody and interesting rhythms.

A delightful Mozart evening was presented April 4 by pupils of Mary I. Robertson, assisted by May Hall, soprano, and Charles Manning, flutist.

Three of the city's leading musical clubs have closed for the season. The Women's Musical Club at its annual meeting re-elected Mrs. C. E. Dafoe president, and Mrs. A. E. Clint secretary. Gladys Webb, president of the Junior Musical Club, has recently married and gone to New York, being succeeded by Anna Moncrieff as president. The Men's Musical Club has held its last recital, but will be very busy with the Musical Competition Festival, having it in charge. I. T.

**Next Season's Prospects Good**

If current reports from the various booking agencies are to be taken as a criterion, the forthcoming season in the concert field promises to keep in step with the decided trend toward the much heralded but somewhat tardy "return to normalcy" which is now plainly in evidence throughout the United States. National Concerts, Inc., is taking a decidedly optimistic view of the situation in view of the rapidity with which dates for Rosa Ponselle and Florence Macbeth are being booked. Both of these artists now have more than twice the number of advanced dates closed than was the case at this time last year. Miss Ponselle's work next season will, in all probability, take her through to the Pacific Coast which will be virgin territory to the Metropolitan star, while Miss Macbeth, having toured that section this season, will repeat her triumphs out there next year. If the same conditions obtain among the other booking agencies, both artists and managers may well look forward to a busy and prosperous season.

**Bruno Huhn Sailing for Europe**

Bruno Huhn will sail for Europe on May 17 on the S. S. Carmania, returning July 1 to the Hunting Inn, East Hampton, L. I., where he will continue giving singing lessons.



### Mr. and Mrs. Thomas Kelly Active

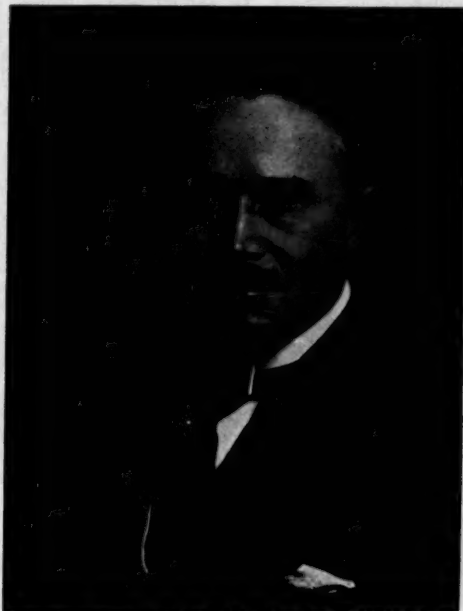
Among the many activities of Mr. and Mrs. Thomas James Kelly with their large classes of students at the Cincinnati Conservatory of Music, as artist-teachers in the department of vocal culture, they found time to give a delightful recital-causerie at the Woman's City Club of Cincinnati recently, the subject being "Some Observations on Genuine Irish Folk Music." So successful was this program that there were urgent requests for its inclusion in the Sunday afternoon course of four o'clocks which Mr. Kelly has been giving at the Cincinnati Country Club, and it will therefore be used as the closing number of the course.

These Sunday afternoon affairs have been literally the "talk of the town" as has been evidenced by the fact that the newspapers have been giving them large amounts of space and copious "headlines."

The Cincinnati Enquirer of March 20, under the caption "In Society," starts out with almost two full columns describing in detail the remarks of Mr. Kelly and using as its opening "lead" the following:

Thomas James Kelly has so facile and delightful a gift of oratory, fortified by so wide a knowledge of literature and music, of poetry and people, that whatever theme he may choose to discant upon gains lustre from his own ready wit and grace of imagination. His causerie yesterday at the Country Club might have been called "The Mirrors of Music," for like the now famous gentleman with the feather duster who had so much to say about 10 Downing Street, he took the dry facts, few and meagre, regarding "American Folk Music," brushed from them the cobwebs of conventional chronology, and beheld a sparkling mirror held up to reflect the very soul of the Muse herself.

The lengthy and well written review closed with this paragraph: "Among those who lingered to lionize Mr. Kelly and to heap congratulations upon Mrs. Kelly were



THOMAS J. KELLY,

artist teacher at the Cincinnati Conservatory.

the following patronesses"—then followed a long list of the most prominent women in Cincinnati including not a few of national and international importance.

One of the interesting features of these "four o'clocks" is the presence of several of Mr. Kelly's artist-pupils who act as interpreters in song of the many points which the speaker presents. These students have been selected by Mr. Kelly for this important work as a reward of their merits in study; they have been chosen from many distant points, north, south, east and west, and by their personal charm and their artistic ability have created quite a stir.

Another interesting feature is the presence of large numbers of the leading men of the community at these Sunday afternoon affairs; in fact one of the impulses which led to their existence was the desire of the ladies who heard Mr. Kelly at the Woman's City Club in his morning lectures and were most enthusiastic about them, to have this enthusiasm shared by their husbands and sons. The course was over-subscribed as a course, and no single admissions have been issued.

### Notes from Dudley Buck's Studios

Deborah Bogart, contralto, has been engaged as soloist at Trinity Church, New Rochelle.

Leslie Arnold, baritone, is singing at the Catholic Church, St. Rose of Lima. On April 12 he appeared for the Browning Society of New York and won his audience at once.

Theodora Bushnell, contralto, has been engaged by the Evangelical Lutheran Episcopal Church on Washington Heights.

Beckie Ziegenfus, soprano, sang recently for the Rotary Club of Atlantic City, and April 25 she gave a concert under the auspices of the Y. M. C. A. at the Hotel Traylor, Allentown, Pa. Mrs. Ziegenfus also sang for the Rotary Club of Newark, N. J., on May 2.

Frank E. Forbes has been re-engaged by the Central Methodist Church of Yonkers. He is a young baritone for whom many musicians predict a successful career. Mr. Forbes recently appeared for the Masons at Jamaica and Richmond Hill, L. I., and on May 1 he sang at a concert for the benefit of the Chapin Home at Jamaica.

Ella Good, contralto, is soloist at the Russell Sage Memorial Church of Far Rockaway. She sang at the luncheon given by the Chaminade Club of Brooklyn at the Hotel Biltmore.

### American Conservatory Students' Concert

Carnegie Chamber Music Hall was well filled April 21 for the varied program of instrumental and vocal music performed by students. Of the various numbers heard, Madeline Shapiro, reciting "The Soul of the Violin" (Mer-rill), showed herself an excellent example of the elocution

department, under the leadership of Anna Muller Thomas. Cornelia Diener played a Bach prelude and fugue excellently. An exceptionally well developed tenor voice is that of Frederick Gummick, who sang the "Walküre" aria. A cello quartet by Ebann, "Meditation," was finely played by Mathilde Zimble, Catherine Margeson, Nathan Cohen and Abraham Rosenzweig, pupils of the composer. The second and third movements of the "Moonlight" sonata were performed finely by Charles Gaige, who promises to be an artist pupil. Luella Lindsay played very well two pieces by Valdez and Kreisler. The quartet from "Martha," well sung by Elsa Matt, Marie Gewehr, Frederick Gummick and Howard Dederich, closed the program. All the other numbers were excellently performed by Lena Scolari, Gladys Villari, Olga Kulyk, Edith Woskoff, Cornelia Diener, Gertrude Finkelstein, Alice Wirth, and many compliments from strangers were heard.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

### COLONEL HIGGINSON AND BOSTON SYMPHONY.

"Can you tell me if there is any sort of history of the connection of Colonel Higginson and the Boston Symphony Orchestra? It would be interesting to hear about the early starting of the orchestra and how it happened that the association of the two was formed. If there were a diary or letters that give these details, they ought to be very interesting reading, but I have not heard of anything being written recently. If you know of any book kindly let me hear about it."

A "Life of Colonel Higginson" was published not so very long ago which undoubtedly contains the information you ask for. The orchestra may be said to have been a life work, so thoroughly was Col. Higginson identified with it and its career. Any life of him must contain much of interest to musicians. You will no doubt find the book for sale at all booksellers and also at leading music publishing houses.

### STRIKES.

"Having just returned from London, where I had an amusing experience at one of the variety theaters, I wonder if they do things in just this way in this country. The orchestras of fifteen of the London variety theaters went on strike just at the moment before the curtain went up, without any warning. Some of the audience volunteered their services to assist the management, a pianist, a violinist and a drummer composing one of the orchestras. A 'jazz' band that was doing a 'turn' volunteered and supplied the orchestra in one of the larger houses. The audiences took it good naturedly and it was stated later that orchestras had been formed from volunteers who were playing well together. I wondered if this could occur here?"

Of course there are all sorts of strikes here but generally some advance notice is given. Not that strikers stop to consider their employers greatly, but it seems that the sympathy of the public is seldom given to the men who go out on strike, and it is noticeable that the London audience took the troubles of the management in so sympathetic a way, doing all they could to help out and have the performance go on.

### WHAT IS SHE GOING TO DO?

"Can you tell me what Geraldine Farrar's plans are for the future? Do you think she will sing again in opera? Why is it she is not to be at the Opera House next season? We are all interested in the future of this great singer and hope to hear her sing many times again."

There are so many rumors about Geraldine Farrar's future plans that it would be difficult to tell what she really intends to do. Probably when she decides for herself she will take the public into her confidence. An opera company with herself at the head, a concert tour, a career in the "legit" under David Belasco, or retirement into private life, are a few of the possibilities for her future. As for her reason for leaving the Metropolitan Opera Company, that is a matter between Miss Farrar and Gatti-Casazza. There are as many explanations being given by friends and the public as there are days in the year.

### WHICH IS IT?

"Someone called my attention to a piece of music the other day, the composer's name being printed as Lengitza, but I was told that the name was pronounced Leginska and that the piece was by the well known pianist of that name. Do you know whether she signs her compositions by the above or does she use her own name. She has written music for the piano I believe and it would seem as if her name meant something in the world of compositions."

It is not at all probable that Leginska would sign anything but her name as she is such a well known and distinguished person in the pianistic world. She has composed a number of pieces. Inquiry on the subject points to Lengitza being an entirely different person, but the pronunciation of names is often so difficult to the amateur it is not strange that the well known name is used.

### ELWES MEMORIAL FUND.

"Do you know anything about the Gervase Elwes Memorial Fund—that is whether it is being used in any way? There has never been any mention of it in the American papers that I have seen and I am interested in the subject, having known Mr. Elwes and admired his talent."

### Whitehill Booked for Covent Garden

Clarence Whitehill, baritone of the Metropolitan Opera, sailed recently on the Paris for England to appear in opera in English at Covent Garden. Mr. Whitehill will return to New York about June 1.

### An Interesting Radio Concert

One of the finest radio concerts of the season was that which took place on April 27, on Bedloe's Island, Station W. V. P., with Rosemary Pfaff, coloratura soprano; Ilse Niemack, violinist; Edna Horton, pianist-accompanist, and the Euphonic Trio, as the performing artists. It was an artistic treat in every sense of the word. Rosemary Pfaff, the eighteen year old coloratura soprano, sang her group, which consisted of "Je Suis Titania" from "Mignon," "Donde Lieta" from "La Bohème," and "Lo! Here the Gentle Lark" by Bishop, with a finish and style astonishing for a singer of her age. What a pity that the audience could not see this lovely artist, who looks as beautiful as she sings! All who have heard her realize that there is a great future in store for her.

Ilse Niemack, who made her very successful debut at Aeolian Hall a short time ago, and who sailed for Europe on April 29 to appear in concerts in London and on the Continent, was heard in an interesting group. "Summer Idyl," by Burleigh; "Waltz No. 2" by Brahms-Hochstein, and Tschaiakowsky's "Melodie," E flat, made up her part of the program. She played with technical precision and understanding, as well as artistic style, and proved once more that she is an artist of unusual talent. Edna Horton, who has been heard frequently this season in the capacity of soloist as well as accompanist, revealed in her interpretation of the Sibelius romance in D flat and E minor polonaise, by MacDowell, that she possesses a facile and thorough technic, and rhythmic sense. She is a brilliant pianist. The blending of the voice, violin and piano in the Bach-Gounod "Ave Maria" was exquisite in its appealing tenderness.

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## DETROIT ORCHESTRAL SEASON BROUGHT TO BRILLIANT CLOSE

Bachaus, Gabrilowitsch, Olga Steeb, Martha Baird and Mme. Liszniewska Soloists—Verbruggen Conducts One Program—Pawlows's Farewell Appearance—Permanenti Opera Planned—Tuesday Musicales Elections Officers—Dadmun Sings with Orpheus Club

Detroit, Mich., April 27.—The fifteenth pair of subscription concerts given by the Detroit Symphony Orchestra at Orchestra Hall, April 6 and 7, introduced Willem Bachaus, pianist, as soloist, who played the third concerto of Beethoven and burlesque in D minor by Richard Strauss. Coming at the end of a season in which a great number of pianists of all ranks have been heard, it was no small compliment to Mr. Bachaus that he was able to arouse his audience to the high pitch of enthusiasm manifested after his playing. The beauty of the Beethoven number and the humor of the Strauss were clearly portrayed. Poetic interpretation and impeccable technique form a desirable combination for any artist, and these qualities Mr. Bachaus seemed to possess in a marked degree. Mr. Gabrilowitsch conducted the orchestra in his usual artistic manner. The orchestral numbers were the overture to "Oberon" by Weber and the Tchaikovsky fifth symphony.

As a fitting tribute to Mrs. Alexander H. Sibley, at whose home the Detroit Symphony Society was first organized and whose death occurred March 26, Mr. Gabrilowitsch led his men in the beautiful allegro movement from the Beethoven seventh symphony.

For the sixteenth pair of concerts, given April 20 and 21, Mr. Gabrilowitsch was the soloist, choosing the Brahms second concerto in B flat major, op. 83, for his number. His playing is so well known that when it is said that he maintained his usual standard of excellency, no further comment is necessary. The andante seemed particularly lovely. Victor Kolar conducted the orchestra for the concerto which, in the main, gave an excellent account of itself, though the first movement seemed ragged in spots. The remainder of the program consisted of the Haydn symphony No. 104 (London) in D major, and Tchaikovsky's fantasia, "Francesca da Rimini," which were conducted by Gabrilowitsch. At the close of both the concerto and of the concert Mr. Gabrilowitsch was recalled repeatedly.

### FOUR SUNDAY AFTERNOON CONCERTS BY THE ORCHESTRA.

For the Sunday afternoon concert, April 2, Olga Steeb, pianist, was the soloist with the orchestra. She played the Liszt concerto in E flat minor to the evident satisfaction of her audience, which recalled her a number of times. The orchestra, under the baton of Mr. Gabrilowitsch, gave excellent support. The orchestral numbers were the overture to "Mignon" by Thomas, "Phaeton," by Saint-Saëns and the ballet music from Gounod's "Faust."

Sunday afternoon, April 9, Martha Baird, pianist, was the soloist, playing Saint-Saëns fifth concerto in F major. The orchestral offerings were Carpenter's "Adventures in a Perambulator," conducted by Victor Kolar. Gabrilowitsch conducted for the concerto and "The Swan of Tuonela," by Sibelius.

Sunday afternoon, April 17, introduced a new conductor to Detroit in the person of Henri Verbruggen, who brought also a distinct novelty in a composition adapted from Maori folk songs and dances, the setting being made by Alfred Hill, a young Australian composer, and orchestrated by Mr. Verbruggen. The program, aside from this number, consisted of the overture to "Coriolanus," by Beethoven, the Brahms second symphony, the Bach double concerto (played a delightful work by Ravel beautifully done, by Ilya Scholnik and William Graefing King) and Mr. Verbruggen conducted the orchestra for the entire program. The orchestra gave splendid response to the desires of the conductor, who proved to be possessed of fine qualifications, and the afternoon was musically thoroughly delightful and satisfying to the many music lovers present.

Sunday afternoon, April 23, was the final concert of the season. Marguerite Melville Liszniewska was the soloist, playing the concerto in E flat major, op. 9, by Theodore Ysaye. The rest of the program consisted of the well known overture to "Oberon," by Weber, and symphonic poem, No. 3, "Les préludes," by Liszt. Mme. Liszniewska was recalled many times after her number. Gabrilowitsch conducted and at the close of the concert the audience honored him signally by refusing to leave the hall until he had been recalled innumerable times and until the orchestra played "Auld Lang Syne," while the audience stood. The orchestral season was thus brought to a close, though there will be a week of concerts given in the various high schools.

The boxes of Orchestra Hall were auctioned off Monday, April 24, for the concerts of 1922-23. The sale netted \$16,225, the prices ranging from \$1,200 to \$500. William H. Murphy, president of the society, offered the highest amount and retained box Z, which he has occupied during this season.

### PAWLONA MAKES FAREWELL APPEARANCE.

Sunday evening, April 2, Anna Pawlona and her able corps of assistants gave one of their artistic and delightful terpsichorean exhibitions at Orchestra Hall to a capacity house. Beautiful and unusual lighting effects enhanced the effectiveness of the stage pictures.

An interesting feature of the evening was the presentation of a substantial check by twenty-four of the Detroit Camp Fire Girls in costume. The check was collected by the troupe and presented to Pawlona for the Home for Russian Refugee Children, which she maintains outside of Paris. **ANDREAS DIPPEL HERE IN INTEREST OF PERMANENT OPERA.**

Monday evening, April 17, Andreas Dippel unfolded his plans for the establishing of permanent opera in Detroit to a committee called together by Mrs. Charles Hammond, of the Detroit Concert Bureau. His purpose is to found a branch of the United States Grand Opera Club with various classes of contributing members and a working committee of one hundred. The fees of the members will be the only contribution called for. The branch is being organized at the present time.

### ANNUAL ELECTION OF TUESDAY MUSICALS.

The Tuesday Musicales held its annual meeting April 18. The following officers were elected for next season: Presi-

dent, Mrs. Frederic B. Stevens; Vice-President, Mrs. Leland B. Case; Treasurer, Lucy Remick Cook; Secretary, Jennie M. Stoddard; Librarian, Marjorie C. Deyo. Mrs. George Perry Palmer and Harriet Story Macfarlane were elected to the executive committee for a term of three years. Mrs. Frederic B. Stevens, Mrs. Leland B. Case, Mrs. Guy Bevier Williams and Ada Lillian Gordon, delegates from the club, attended the meeting of the Michigan Federation of Music Clubs at Kalamazoo, April 25, 26 and 27.

### ORPHEUS CLUB GIVES SECOND CONCERT.

The second concert of the season given by the Orpheus Club for its sustaining members was heard at Orchestra Hall, April 26, with Royal Dadmun as soloist. Under the leadership of Charles Frederic Morse, the club, which now numbers thirty-two men, has attained an admirable finish of work characterized by precision of attack, smooth legato and fine contrasts of light and shade. Among the outstanding features were Palmgren's "Summer Evening" and MacDowell's "From the Sea," both of which had to be repeated. Other numbers by the club were the Dutch folk song, "A Prayer of Thanksgiving," with which the club always opens its programs; "Glorious Forever," Rachmaninoff; "Maryatta's Cradle Song," Palmgren; "Fight," Faltin; "Music, When Soft Voices Die," Dickinson; folk song, Rimsky-Korsakoff; tarantella, Dubois, and the choros for Mr. Dadmun in recitative and barcarole from "La Gioconda" and Geoffrey O'Hara's "The Wreck of the Julie Plante."

Mr. Dadmun is a prime favorite here and the prolonged applause which greeted his appearance must have assured him of the fact. He was in fine voice; his enunciation is a joy and his dramatic sense enables him to make each song a complete picture, while his humor adds much to the enjoyment of his auditors. He was generous in responding to double and even triple encores and could have sung still more had he so desired, for the audience plainly wanted to hear him. His numbers included songs by Handel, Falconieri, Rachmaninoff, Gabrilowitsch and Moussorgsky and two negro spirituals arranged by Burleigh.

Charles Frederic Morse accompanied Mr. Dadmun while Harriet Ingersoll and Wayne Frary accompanied the Orpheus Club.

### NOTES.

Dr. Newton J. Corey gave an illustrated lecture-recital on Wagner's "Parsifal" before the Matinee Musicales of Lansing, April 3. Mr. Corey played the musical illustrations upon the organ and used also a complete set of stereopticon views.

The series of concerts by the Detroit Symphony Orchestra next season will consist of fourteen pairs of subscription concerts instead of sixteen as given this season.

St. Paul's Cathedral Choir, numbering one hundred and three voices, gave Christopher Marks' cantata, "Victory Divine," Easter Sunday evening, under the direction of Francis Mackay, organist and choir master. The soloists were Augusta Welker, soprano; Helen Kennedy Snyder, contralto; Thomas C. Evans and Harry H. Hobbs, tenors; John L. Dickinson, baritone, and Philip H. Kelleher, basso. J. M. S.

### Stern School Debuts

The New York School of Music and Arts, Ralfe Leech Stern, founder and director (known also as "the Stern School"), always gives pupils opportunity to appear in concerts, either at the school or in well known musical and literary clubs. Under such auspices Beatrice Pinkham, of Rhinebeck, N. Y.; Feliu Balsano, of Porto Rico; Mary T. Canal, of New York; Howard Green, of Butler, Pa., and others, have appeared in concerts, at the Waldorf-Astoria hotel, for the Cameo Club, in Brooklyn, etc.

April 27 a large audience heard several students for the first time at the school, Rosetta Campiglio, a talented young girl from Herron, Ill., who is both pianist and singer, playing tarantella by Nicode brilliantly, later singing Ardit's "Se Saran Rose," with high and clear voice; her final high C was splendid. She has a very musical nature, combined with a pleasing manner. She also read at sight most creditably piano-music which she played for interpretative dancing.

Mary T. Canal, whose piano playing has been highly praised in the MUSICAL COURIER, appeared as vocalist, singing, to her own expert accompaniment, "Ay-Ay" (the song popularized by Mardones), and showing a flexible and sweet voice of high range with altogether charming personality. Bernard Carmel, pianist, showed poetic nature and fine expression in Chopin's nocturne in B major; his touch combines singing quality and sentiment. Mr. Morelli's big and beautiful baritone voice was most effective in a "Zaza" aria and other Italian songs, and he was applauded with vigor.

Of the piano playing of Beatrice Pinkham (Brahms and MacDowell works); of the singing of Olga Voss, Carmen Asencio; Kitty Travers, Miss Gleason, and of vocal numbers by Messrs. Carcione, Bianchi, Dr. Davis, and the final interpretative dancing by Professor Belden (instructor), Miss Asencio and others, only passing mention is made. They have all appeared at previous concerts at this flourishing school. Miss Wolverton played accompaniments for the singers and Miss Campiglio for the artistic dancing. This was in costume ("Fandango," etc.) and was much enjoyed.

The summer term at the school begins forthwith, and the many students already registered, with others coming later, shows it will be well attended. Many teachers take this opportunity to brush up on their playing and singing repertory, while others, not performers, take the course in order to become up to date in teaching pieces, methods, style, and all that goes with successful teaching. The regular weekly school concerts cover an immense repertory of music, beside which it is a fact that all teachers at this institution are themselves practical executants, being able to show pupils what to do and how to do it.

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# MUSIC ON THE PACIFIC SLOPE

## LOS ANGELES GIVES CHICAGO OPERA A WARM WELCOME

Philharmonic Presents Schwarz and Lubavisky as Soloists—  
Notes

Los Angeles, Cal., April 19.—The Chicago Opera Association gave its first performance on Monday evening of last week before one of the finest audiences of the entire engagement. "L'Amore dei Tre Re" was the first offering, with Mary Garden, Lucien Muratore, Virgilio Lazzari and Georges Baklanoff, as the principals, and Giorgio Polacco conducting. Mary Garden has never been heard to better advantage at any time when she has sung here, and her portrayal of the role of the faithless wife was a piece of consummate art. Her grace of movement is beyond description. Muratore was her splendid equal, and it was even a joy to see them come before the curtain as they did dozens of times. In the final scene Muratore's superb singing swept the audience to a high pitch of enthusiasm. Lazzari was imposing as the blind king from his first entrance, and as the power of his voice was revealed and the intensity of his delineation of the part grew, he seemed colossal. Polacco seems to have found fresh beauties in the scene, and the magnetic conductor received eager acknowledgment from the audience.

Tuesday evening Rosa Raisa was the attraction in the "Jewels of the Madonna," and the opulent beauty of her voice, so free from a certain hardness sometimes found in big voices, and the grace and naturalness of her acting, won much applause. Forrest Lamont, as Gennaro, sang splendidly and was sincere and convincing as the lover. Giacomo Rimini was a handsome Rafael, fascinating to a degree, and his singing was delightful. The mother of Gennaro was touchingly depicted by Maria Claessens.

Wednesday matinee was "Thais," with Mary Garden in the title role and Hector Dufranne and Riccardo Martin ably assisting in the success.

Edith Mason and Muratore as the ill-fated lovers in "Romeo and Juliet," on Wednesday evening, gave an unforgettable rendition of those melodious roles.

"Louise" was substituted for the "Juggler of Notre Dame" on Thursday evening, when Mary Garden again scored a success.

Friday night, four stars shone in the "Tannhäuser" cast—Raisa, Edward Johnson, Joseph Schwarz and Cyrena Van Gordon. Saturday's matinee, with "Salome" as the closing offering, brought the week's performances to a close. There were no tickets to be obtained for "Salome" two weeks before the event, so the same packed house which greeted the opera company, cheered it at the final performance.

Mary Garden interpreted widely differing roles in the short season here, and when one recalls her exquisite work

in the "Juggler of Notre Dame," after seeing her as "Salome," her histrionic ability amazes. Riccardo Martin, as Herod, sang well and acted with considerable fire. Hector Dufranne was excellent as John the Baptist (or Jochanaan), and his voice was well suited to the part. Irene Pavloska delighted her many friends here with the parts entrusted to her. Pietro Cimini, conductor, alternated with Polacco, and was enthusiastically applauded.

It is gratifying that the opera season was a financial as well as an artistic success, and too much praise cannot be accorded Mr. Behymer for being able to bring about such a triumph in Holy Week and with the price of tickets so high.

PHILHARMONIC PRESENTS SWARTZ AND LUBAVISKI AS  
SOLOISTS

The two recent concerts by the Philharmonic Orchestra were very interesting, and were the means of presenting a brilliant violinist and an excellent operatic baritone as soloists. Calmon Lubaviski, who has become known to us through his beautiful work in the Los Angeles Trio, played at the popular concert on Sunday, winning an ovation for his masterful rendition of one of the most difficult of violin numbers, the "Symphony Espagnol" for violin (op. 21.) Mr. Lubaviski has real artistic fire, produces a beautiful tone and possesses fine musicianship. His many recalls finally induced him to give a delightful encore. The orchestra gave him a fine accompaniment, and added to its own laurels by a beautiful rendition of Tchaikowsky's symphony No. 4 in F minor. A first performance of an interesting number by Liadow, "Danse de l'Amazone," op. 53, was the closing number.

The following Friday afternoon and Saturday night, the symphony patrons were all expectancy to hear Joseph Schwarz of the Chicago Opera, who was the soloist on these occasions. Mr. Schwarz was splendid as Wolfram in "Tannhäuser," and he chose the solo from this opera for his second aria, giving Verdi's "Eri tu" for the first. His truly operatic style, fine declamation and magnificent voice brought such tumultuous applause that the "no encore" rule had to be set aside, and a repetition of "O Thou Sublime Sweet Evening Star" was granted before the concert could proceed.

Again charming with novelties, Mr. Rothwell offered a California suite by Frederic Jacobi, which was not only enjoyable, but also appropriate to the season. Two other numbers given by the orchestra for the first time were quite pleasing—overture, "Benvenuto Cellini," by Berlioz, and two poems by Black. Liszt's symphonic poem No. 3, "Les Preludes," was a brilliant ending to one of the finest concerts of the season.

NOTES.

The past week has been a crowded one for Raymond Harmon, the popular tenor, who, in addition to his church

engagement, sang Gaul's "Holy City" with Marcella Craft at Riverside; he sang in the "Seven Last Words" at Pasadena, and also at Monrovia, and will sing twice in the "Rosemaiden" at Pomond.

Marian Nicholson, the gifted young violinist from San Francisco, who won the prize in the young artists' contest, has been filling a two weeks' concert engagement here in the South, and is having splendid success at every appearance. A brilliant affair was the concert at Santa Monica by the Santa Monica Bay Woman's Club. Miss Nicholson has deepened in tone quality since last season, and is steadily going on to a greater future. Mrs. Cecil Frankel entertained in honor of the gifted young artist on Sunday afternoon, and many musical celebrities assembled to greet the charming musician from the North.

J. W.

## BERKELEY ENTHUSIASM AROUSED BY SAN FRANCISCO ORCHESTRA

Spring Series Also Offers Delightful Programs—Orchestra  
Also a Feature of Young People's Programs

Berkeley, Cal., April 18.—The San Francisco Symphony Orchestra, Alfred Hertz director, drew gratifyingly large audiences for its spring series of concerts in the Harmon Gymnasium, University of California, on March 1, 8, 15 and 22, sponsored by the Greek Theater, as a part of its program of bringing to the East Bay cities the best in art, music and dramatics that the resources of the West offer.

The closing program was devoted to works of Tchaikowsky, including symphony No. 6, "Pathétique," the popular "Nutcracker" suite, and "March Slay." It was truly a memorable program as played by the Hertz musicians and the enthusiasm of the audience rose to a height seldom reached on this side of the bay. It is encouraging to learn that the number of subscribers has increased and there is every prospect that a double annual series of concerts at the University of California is assured.

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(Continued on page 62)

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## OPINIONS OF THE PRESS

(Continued from page 51)

mood of a composer and an understanding of musical values. As an encore "Annie Laurie" was sung in a manner that seemed to grace the old favorite with new beauty.

Five selections widely varied were listed to conclude the program. So cordial was their reception and so reluctant the listeners to permit the singer to leave the platform that the total was swelled to eight.—Trenton Times, April 25.

Last evening's performance equalled in interest any of the present series (The Boston Symphony). This was due to the presence of the d'Indy work on the program and the singing of Mme. Alcock whose vocal gifts, artistic ability and personality took her audience by storm. The Verdi aria, as might be expected, showed her voice to still greater advantage. She sang this number with an intensity and expression that thrilled her hearers.—Providence Journal, April 12.

## Watson Proves Herself a True Artist

Appended are some of the splendid press tributes which Pauline Watson won for herself during the months of January and February:

Her intonation was excellent and she showed clean left hand technique and fine freedom in bowing.—Ottawa (Ont.) Citizen, January 10.

Pauline Watson is a thoroughly accomplished artist. Her tone is round and well sustained, her technique accurate and she plays with brilliancy.—Kingston (Ont.) Standard, January 12.

While she exhibited brilliant technique she is also the possessor of exquisite finesse of style.—Brantford Expositor.

Pauline Watson proved herself a true artist—she plays with the assurance of a well-trained mind and hand. Her tone is musical, her fingering faultless and her effects true and pleasing.—Troy Record, February 7.

Miss Watson had an opportunity to show what a good artist she is—a serious musician with good technique and brilliancy.—Poughkeepsie Eagle-News, February 9.

Miss Watson is a splendid violinist with technical ability combined with interpretative power that charms.—Elmira Star-Gazette, February 14.

Miss Watson's interpretation of the Kreisler arrangement of the Tartini fugue was so perfect that one could almost feel the presence of the great violinist himself. . . . Miss Watson's tone and technique is second to none and she will soon be recognized as one of the world's great violinists.—Shamokin Daily News, February 16.

## Amherst Delighted with Ethelynde Smith

Accompanying are excerpts from two of the press notices which Ethelynde Smith received on the day following her recital in Amherst, N. S., on the evening of April 3:

Ethelynde Smith pleases a large number with her wonderful voice and pleasing personality.

Her work was marked by wonderful ease of tone production, flexibility, and sure and ample breath control. Her voice is beautiful in quality, the upper tones being particularly lovely in their crystalline clearness.

The audience was delighted with her well-chosen program of Italian, French, Scotch and American songs. Perhaps her best number was "Depuis le Jour" from Charpentier's opera, "Louise."

We hope that Amherst may be favored by another visit from Miss Smith. Her wonderful voice and pleasing personality will long remain with those who were privileged to hear her last night.—Amherst Daily News.

The recital from beginning to end was of highest character, the artist showing wonderful qualities of voice range. The program as a whole was one of the best ever presented before an Amherst audience. Mrs. George Shiers is to be congratulated on the success of her efforts to bring the best musical artists to the city.

It is hoped that this may be the first of many visits that Miss Smith will make here.—The Free Press.

## Jeanne Laval's Springfield Recital

The impression made by Jeanne Laval, who had made two concert appearances in Springfield, Mass., previous to her successful recital March 21, was voiced as follows in the Union, March 22, by Ernest Newton Bagg:

It seemed to those who attended her last recital in the same place precisely a year and two weeks ago, as if the rich and resonant voice had acquired a certain earnestness not before apparent. It was impossible to crowd more of vocal contrast or variety into the limits of a single program. . . . Ancient and modern songs were given with a method disclosing flawless technique and an almost unbelievable lusciousness of tone. And this singer charms with her naturalness of manner no less than with the loveliness of her vocal accomplishment.

An excellent illustration of how the simplest of folk-tune melodies may be invested with charms and an eloquence beyond the power of words to describe was given in Mme. Laval's group of old French-Canadian songs arranged by Grant-Schaefer. The rocking tenderness of "Sainte Marguerite," the dainty and haunting melody of "J'entends le moulin," and the sprightly "Gai le Rosier" were possessed of widely different charms, but were sung in such brilliant style as to commend them as uncommonly effective program pieces for any concert occasion. A composer must also be a poet to conserve national characteristics so admirably in musical scoring; and a

singer must also be a true poet to give them such remarkable interpretation. It was nothing short of memorable.

It is a time for superlatives when there is such a musical combination as Mme. Laval, and her piano-accompanist, Marion Sims. The latter is accustomed to service in like capacity for Florence Hinkle and Olive Klein. To so satisfactorily furnish the essential "support" for such an exacting program involves all-round musicianship of no mean degree; and it is given to a very few to attain.

## John Peirce Commended by Boston Critics

John Peirce, the well known baritone, has achieved noteworthy success in concert and oratorio appearances throughout New England. Thus Mr. Peirce has been heard as soloist with the Boston Symphony in Bach's "St. Matthew Passion"; with the Boston Choral Music Society, Stephen Townsend, conductor; the Philharmonic Choir, Frederick Wodell, conductor, in "Faust," the Boston Festival Orchestra, George W. Stewart, conductor, and the Melrose Choral Society.

Mr. Peirce made his initial appearance in Boston at a recital in December, 1920, after several years of intensive study with Stephen Townsend, the distinguished vocal authority. He will make his New York debut in a recital next season. After a second Boston recital a few weeks ago Mr. Peirce's singing won the following notices from the critics of that city:

Mr. Peirce's singing gave the audience pleasure. The program was of a popular nature; the singer was in good voice. Mr. Peirce evidently appreciated the character of the various texts.—Philip Hale in the Boston Herald.

Mr. Peirce was first heard here a little more than a year ago. At that time he made a favorable impression through a carefully selected program, a resonant voice and an earnestness of interpretation. These qualities were again in evidence, and to them was added a greater variety of tonal coloring.—Warren Storey-Smith in the Boston Transcript.

An appreciative audience seemed to enjoy particularly those selections which suggested the quiet of evening, as Arthur Foote's "In Piccadilly," John Adams Lord's "At Nightfall" (first performance), and Dvorak's "Songs My Mother Taught Me." Mr. Peirce's singing of the three Mexican folk songs in Spanish showed an appreciation of characterization. To be able to hear clearly every word in an English song is a rare pleasure.—Christian Science Monitor.

In these songs (songs by Boston composers) Mr. Peirce was fortunate in his interpretation, and the songs, particularly those by Arthur Foote, proved significant features of the program.—Boston Post.

Possessing a voice of resonance and power, Mr. Peirce is able to paint in impressive tone colors.—Boston Daily Advertiser.

## Frida Stjerna Lauded

Frida Stjerna, the Swedish-American soprano, appeared at an important affair at the St. Anthony Hotel, San Antonio, Tex., on April 6, and as on previous occasions completely captivated her audience. Following are a few excerpts from the Evening News, San Antonio, April 7 and March 30 issues, respectively:

Singing with the difficulty of surging crowds in the various display rooms (automobile show) she rose to the occasion and showed her real musicianship in the presentation of difficult numbers. She first sang a Scandinavian group, which she gave with color and artistry. The second group was also Scandinavian and in this was included the "Korn Kijra" ("Echo Song"), a number of exquisite charm. In the "Echo Song" Miss Stjerna's beautiful voice was given full play. The shading and phrasing of this poetic number were superb. The last group was by American composers and was admirably presented.—April 7.

Mme. Stjerna's many appearances in the Alamo City have been welcomed by a genuine appreciation from the real musical critics. Appearing first under the auspices of the Tuesday Musical Club in recital at the St. Anthony Hotel last fall, Mme. Stjerna convinced her audience she is an artist of great ability, possessing a voice that is bell-like in its purity of tone and rich in its timbre and redundant in its generous volume.—March 30.

## Peterson's "Voice of Exceptional Beauty"

The following are echoes of May Peterson's concert in Brooklyn on February 18:

May Peterson, soprano, assisted by the Bethlehem Choir and Conrad Forsberg, appeared in concert last evening at the Swedish Lutheran Church. An audience filling every seat was in attendance. Miss Peterson, whose voice is of exceptional beauty and purity, gave delightful interpretation to her numbers.—Brooklyn Standard Union.

Miss Peterson, whose voice is of great purity and beauty, was received with most enthusiastic applause, and seldom have we witnessed a performance where such genuine artistry, coupled with wonderful voice and a personal magnetism that on could resist, was displayed. Miss Peterson was charmingly governed and made a stunning picture as she came upon the platform, and was grace and generosity personified when she gave numerous encores in addition to the printed list. Numbers chosen from Bach and Mozart to Debussy and Reger were given all with equal effect.—Brooklyn Daily Times.

## Hughes Pupil Scores in Newark

Edith Widmer Wick, a pupil of Edwin Hughes, appeared in Newark on April 19, in joint recital with Edwin Wick,

violinist. The program included the Beethoven sonata in G major for piano and violin, followed by several groups of solo numbers. The Newark papers spoke as follows of the concert:

One of the most beautiful of the Beethoven sonatas for piano and violin opened the program, both artists playing with fine ensemble. A Corelli-Kreisler sarabande and allegretto displayed the beauty of Mr. Wick's tone and also his fine technique. The Dvorak-Kreisler "Slavonic Dance" in E minor was played with fire and spirit. Mrs. Wick played the difficult Polonaise of Chopin, making the big Steinway vibrate with her power and tone mastery. Her rendition of Tchaikovsky's "Humoresque" was typically Russian. She closed with Moszkowski's brilliant "Liebeswalzer." Both she and her husband were encored repeatedly.—Newark Ledger, April 20, 1922.

Since this young couple was heard in the same hall last season, Mrs. Wick has continued her studies to such good purpose that her playing shows a very noticeable improvement in tone production, now much more varied than formerly, ability in phrasing and in repose and power. These gains were particularly evident in her readings of the Chopin numbers, Tchaikovsky's "Humoresque," a nocturne by Grieg, and Moszkowski's "Love Waltzes" also served to disclose her good qualities.—Newark Evening News, April 20, 1922.

## Good Words for Walter Golde

When, as was the case at the recent recital of Maria Ivogun in Carnegie Hall, all the principal New York critics go out of their way to say good things about the accompanist, it shows without question that his work was of an unusual character. It was Walter Golde who presided at the piano for the singer on that particular occasion, and this is what the New York papers had to say of his work:

Walter Golde played sympathetic accompaniments with obvious enjoyment.—Mail.

Walter Golde played the accompaniments with rare taste. There were encores during and after the program.—Herald.

Walter Golde contributed unfaltering support at the piano.—Sun.

Walter Golde played the piano accompaniments for Mrs. Ivogun exceptionally well. An audience of good size applauded the singer most cordially.—Globe.

A thoroughly enjoyable part of the recital was contributed by Walter Golde at the piano, who gave the singer the perfect cooperation of finely sympathetic and artistic accompaniment.—Post.

## Patricolo Pupils in Recital

In the Green Room of the Hotel McAlpin, on Sunday afternoon, April 23, a large audience assembled to enjoy the delightful program presented by artist pupils of Signor Angelo Patricolo. Seldom does one find a body of students with such enthusiasm and devotion to high ideals as is encountered in Maestro Patricolo's class, most of the young pianists being already active professionally in New York. The recital proved extraordinary in point of the degree of finish and artistic development. Such numbers as Chopin's "Ballade" in A flat, Mendelssohn's "Rondo Capriccio" and Liszt's "Rhapsodie Hongroise" No. 6 offer an idea of the quality of work accomplished in the Patricolo studio. Those participating were Leona Steiner, Gertrude Sheinart, Hazel Dubroff, Florence Levine, Ida Pearlman, Evelyn Just, Frances Silverstrom, Helen Wallach, Master Jesse Solomon and Telemaco Mastrangelo.

Carro Greene, operatic soprano, who has endeared herself to metropolitan concert goers, was the assisting artist. Her voice is one of rare quality and big range. She sang "Vissi d'Arte," from "Tosca" (Puccini), with dramatic fervor. In contrast to this she rendered Newcomb's "Cradle Song" with exquisite feeling. Her other number, Breil's "Song of the Soul," was given with warmth, and into this beautiful song Mme. Greene infused all the powerful richness of voice which the song demands.

The climax of the afternoon was the playing by Maestro Patricolo of the difficult Weber-Tausig arrangement of "Invitation to the Dance."

## Shea Student Gains Instantaneous Success

John Albert Carpenter, tenor, a George E. Shea pupil, singing his first engagement at All Saints Episcopal Church, Great Neck, L. I., on Palm Sunday, gave such artistic satisfaction that he was immediately reengaged for Easter Sunday.

## Daisy Jean Both Cellist and Soprano

Daisy Jean, who has won an enviable reputation as solo cellist, appeared at the David Bisham Club a fortnight ago, playing cello solos and singing songs. She was equally admired in both capacities, and was elected an honorary member of this new club. It is not generally known that she is also an expert harpist. Needless to say, these various gifts all conduce to make her a superior musician.

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## ASHEVILLE PREPARES FOR BIENNIAL OF N. F. M. C.

Asheville, N. C., April 25.—Although the biennial convention of the National Federation of Music Clubs will not be held in Asheville until June, 1923, plans are already on foot to make this not only the greatest convention yet held in Asheville, but the greatest biennial the Federation has ever had. The date and place of the convention were announced by Mrs. John F. Lyons, national president, of Fort Worth, Tex., at a meeting at Battery Park Hotel—a meeting which included the Asheville Board of Trade, the Chamber of Commerce, the Civitan, Kiwanis and Rotarian clubs, the City Federation of Women's Clubs, the Hotel Managers' Association, the Saturday Music Club, the Junior Music Club and other civic organizations. Nan B. Stephens, of Atlanta, president of the South Atlantic district of the Federation; Mrs. J. Norman Willis, of Greensboro, state president of the North Carolina Federation; Mrs. O. C. Hamilton, of Asheville, local chairman of the biennial plans, and president of the Saturday Music Club; Mr. and Mrs. Adams, of Montreat, directors of the Aeolian Choir of Asheville, all were present and made speeches. The annual convention of the South Carolina Federation of Music Clubs was held in Spartanburg, and a large delegation attended, representing all parts of the state.

Asheville has had many splendid recitals and concerts, but one of the finest of them all was the recital of Henry Souvaine, pianist, and Daisy Jean, harpist and soprano, assisted by the Ampico, recording some of Mr. Souvaine's own music as played by him. This was held at the Auditorium on April 6, under the auspices of the Dunham Music House, and attracted a huge crowd of representative music lovers.

A. D. G.

### Daniel Artists to Present Fine Program

On the afternoon of June 1, artist pupils of Edna Bishop Daniel will give a splendid Music Week song recital in the Wilson Normal School Auditorium, Washington, D. C. The young artists taking part in the program—Ruth Peter, soprano; Cleo Scanland, mezzo contralto, assisted by Estella Thomas, violinist, and Gertrude MacRea Nash, accompanist—have made many successful appearances in Washington and have won no little praise for themselves and their able mentor. The very interesting program which will be presented on June 1 is as follows:

- 1 Duet: A Song of Roses.....Charles Gilbert Spross  
Ruth Peter and Cleo Scanland
- 2 Shaksperian Songs.....  
a. Light o' Love (Spoken of in the Warwickshire Garland as "Shakspeare's favorite tune").....Finally recorded 1570  
b. Hearts Ease.....Ancient Melody  
Finally Recorded 1577  
c. When Daisies Pied and Violets Blue (from "Love's Labors Lost").....Dr. Arne, 1710-1778  
The Disappointed Serenader (Lower Rhine Folksong).....Brahms  
Cleo Scanland
- 3 Voce di donna (from "La Gioconda").....Poncielli  
The Hag (Poem by Robert Herrick).....Cecil Burleigh  
The Cowboy (Poem by John Antrabus).....Cecil Burleigh  
Ruth Peter
- 4 Fairy Land.....Cecil Burleigh  
The Hour of Nine.....Cecil Burleigh  
Maying.....Cecil Burleigh  
Fragrant.....Cecil Burleigh  
Estella Thomas
- 5 The First Meeting.....Grieg  
Swan Song.....Grieg  
Love Song, "Minnelied".....Brahms  
Homing (Poem by Arthur Salomon).....Del Riego  
Cleo Scanland
- 6 O, Thou Billowy Harvest Field (Tolstoi).....Rachmaninoff  
The Bitterness of Love (Poem by Shaeamas O'The).....James P. Dunn  
Un bel di (from "Madame Butterfly").....Puccini  
Ruth Peter
- 7 Duet: June is but a Name for Roses.....Charles Gilbert Spross  
Ruth Peter and Cleo Scanland

### Moreland, Beckwith, De Gregorio at Risner Lecture

A lecture, "The Task of the Twentieth Century," by Dr. Henry Clay Risner, Baptist clergyman and orator, given at the Waldorf-Astoria Hotel, May 1, was preceded by a musical program of five numbers arranged for the occasion by Florence Foster Jenkins, chairman. The Tennessee Society (with Marie Sweet Baker, Mrs. Jenkins, Mrs. J. Christopher Marks and other well known public personages) was patron of this affair. Miss Moreland sang with real expression an "Irish Love Song" (Lang), "Morning" (Speaks), with a brilliant high A at the finish, and the "Waltz Song" from "Romeo and Juliet." In all of these her spontaneous singing and pretty appearance quite won the large audience. Miss Beckwith showed herself possessed of good technic and spirit, as well as being a serious pianist with musical temperament, in Grieg's ballad in G minor. Mr. De Gregorio sang "The Voice from Calvary," by Katherine A. Borland, recently composed and published—a very expressive song. The romance from "Martha" was followed by an Italian encore song, with a splendid high B by tenor De Gregorio at the finish. Others concerned in the preliminaries introducing Dr. Risner were Rev. Dr. H. E. Simmons, Dr. Harry D. Sheldon and Mrs. Albert Leon Page.

### Daisy Krey Under Tillotson Management

Daisy Krey, contralto, will be under the management of the Betty Tillotson Concert Bureau. It will be remembered that this young artist was the prize winner in the State and district contest of the National Federation of Women's Clubs. Miss Krey is contralto soloist at the Bushwick Avenue Methodist Church, Brooklyn, and president of the Philomenia Glee Club, a large choral organization for women in New York.

### Althouse Singing During May

Paul Althouse, the tenor, continues his singing activities without cessation during May. On May 4 he sang "Cavalleria Rusticana" in concert form with the Danville, Va., Choral Society; 8, the New Britain (Conn.) Choral Society; "Faust," with Mr. Althouse in the title role, will be given at the Springfield (Mass.) Music Festival on May 12; 23, Dudley Buck's "Light of Asia" with the Waterbury

(Conn.) Choral Club; 25, the Keene (N. H.) Music Festival; 29, Evanston (Ill.) Music Festival, when "Caractacus" will be presented; 31, the Orpheus Club of Mankato, Minn. Thus the tenor rounds out a busy month at the end of a busy season.

On July 1 Paul Althouse will leave New York en route for Hawaii and Australia, where he is booked to appear in many joint recitals with Arthur Middleton, not returning to America before the first week in December.

### Radio Fans Like Bernardine Grattan

Bernardine Grattan, coloratura soprano, who sang recently at the Newark sending station of the Westinghouse Company, received several letters and telegrams testifying to the excellence and carrying power of her voice. Here they are:

"Congratulations," from McPherson, Kan.; "many listened in," at another place in the same town; "Bernardine Grattan should be highly praised for her wonderful singing. I am sure that the radio fans will appreciate hearing her again," from White Plains; "We want to congratulate Bernardine Grattan on her beautiful voice—Galli has nothing on her," from Shamokin, Pa. These are apparently from strangers, and it is really surprising that they got the name, Grattan, correctly from the announcer over the radio. It speaks well for the clarity of the broadcasting instruments.

Miss Grattan sincerely deserves the success that is coming her way. She has just completed her studies, but is so proficient and has such an excellent coloratura technic and such a beautiful voice to aid its effectiveness, that she is sure to win her way to prominence.

### Kriens Orchestra and Toft Concerts

The tenth anniversary concert by the Kriens Symphony Club, augmented by the Plainfield Symphony Orchestra (together over 200 players), will be given at Carnegie Hall, New York, May 20, with Barbara Maurell, mezzo soprano, and Nelson Illingworth, baritone, as soloists, beside an address by Charles D. Isaacson.

Joseph Toft, an artist pupil of Kriens, announces a recital the previous evening, May 19, Carnegie Chamber Music Hall, assisted by Ruth Ekberg, mezzo, with Erik Leiden at the piano. Features of this violin recital will be the Mendelssohn concerto, and original pieces by Kriens, Leiden and Palmgren.

### Stopak Proves Worthy of Worcester Praise

On April 21 Josef Stopak appeared in concert at Worcester, Mass., and, in the words of the Daily Telegram, his virtuosity, keen mentality and artistic attainments proved him worthy of praise. The Evening Post and Evening Gazette also were quick in their acclaim of the artist. "His mastery of the violin delighted the audience, and he proved himself a real artist," said the former, while the latter declared that he played with "spirit and excellent technic."

## DEPARTURES FOR EUROPE and South America

New York does not forget its favorites. When Leopold Godowsky, after a long transcontinental concert tour, played his farewell recital at Carnegie Hall on May 3, the house was completely filled and there were many standees. One critic noted that at least one-third of the big audience seemed to be music students eager to hear Godowsky play in the manner that is at the same time the joy and despair of young pianists. The joy rises from Godowsky's pianism; the despair from the perfection which few can attain. Godowsky will be soloist at the Springfield, Mass., festival, playing the Chopin E minor concerto on May 13. He sails for South America on May 20.

Ossip Gabrilowitsch and his wife, Clara Clemens, sailed on April 30 for Europe, where they will spend the summer. Mr. Gabrilowitsch will devote a large part of his time preparing his recital programs for next season and the programs to be given by the Detroit Symphony Orchestra under his direction. He expects to bring back with him a number of orchestral novelties which will be heard when the orchestra is on tour, as well as when playing in Detroit. He is already widely booked for recitals next season, and among them will be his usual number of New York appearances.

Lazar Saminsky, the composer, sailed for Europe last Saturday on the steamship America. He will spend most of the summer in France and northern Italy with relatives. In September he will go to Amsterdam to attend the first performance there of his symphony, which is to be played by Willem Mengelberg and his Concertgebouw Orchestra. In leaving, Mr. Saminsky expressed his gratitude and appreciation for the cordial reception that he, coming to this country a stranger, had met with at the hands of the leading musicians and writers on music in America.

Joseph Press, Russian cellist, who has just been engaged to conduct the master class in cello playing at the Eastman School of Music of Rochester, N. Y., sailed for Europe on the steamship La Savoie, May 6. He will remain in Paris during the summer and return to America early in September, beginning at once his activities in Rochester. Mr. Press will also be heard in New York and throughout the country in recitals during the season 1922-23.

Florence McManus, American soprano, and her husband, George McManus, the eminent cartoonist of "Bringing Up Father" fame, sailed for Europe on the steamship Homeric on May 6. Mr. and Mrs. McManus will visit many points of interest in France, Italy, Belgium and Germany, and return to New York in the early fall.

Maurice Dambois, the cellist and pianist, sailed on the Paris on Wednesday, April 26, to fill engagements in Europe. He will return to America in January, 1923.

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**MUSIC ON THE PACIFIC SLOPE**

(Continued from page 59)

San Francisco Orchestra was made possible and given for the children in the Harmon Gymnasium, March 27.

In preparation for this attraction, the children of the Berkeley schools had been taught the instruments composing a symphony orchestra, their tone quality and their positions in the orchestra. Several school orchestras practised some of the numbers which they later heard in finished style. With the aid of phonograph records these same lucky children were also made acquainted with the compositions.

**NOTES.**

The Freshman Glee Club of the University of California recently gave the Half Hour of Music at the Greek Theater.

Gustave Walther, Belgian violinist, was heard in a recital in Wheeler Hall under the auspices of the Greek Theater.

The interpretative dancer, Beatrice Olds, had many successes while in the South, having provided the dance prologues to a number of big feature pictures in and about Los Angeles which attracted widespread attention.

Nineteen of the best songsters and entertainers at the university have been chosen for the Oriental tour of the University Glee Club this summer. The club, directed by C. R. Morse, with Jack King as assistant, will leave the middle of May and will tour Hawaii, China, Japan, the Philippines and Korea.

Leona Neblett, Berkeley violinist, appeared as soloist with the orchestra at the California Theater, San Francisco.

After having conducted some of the most successful classes in dancing ever held on the campus, Genevieve Kelso, for two years director of the Marion Morgan dancers, again will be associated with summer session activities of the university.

Southern folk songs and negro spirituals were features of a benefit concert, March 18, by the Pacific Union College Glee Club. The club was assisted by the College Jubilee Quartet, the Aeolian Quartet, the College Octet and soloists.

Special attention is again to be given to music in the summer session at the University of California, which will last from June 26 to August 5.

The 1922 Parthenia productions in Faculty Glade, at the University of California, April 6, was a success and was repeated on April 7. The orchestra was under the direction of Paul Steindorff. "The Vision of Marpessa" was the title of the performance, in which the dancers achieved exquisite grace and rhythm.

The Berkeley String Quartet gave a chamber music recital under the auspices of the Berkeley Chamber of Commerce.

The final concert of the recent Berkeley Music Festival (compositions of Bohemian Club composers), was repeated by invitation and under the auspices of the Auditorium Committee at the San Francisco Auditorium on April 20.

It has been announced that a third of the support of the San Francisco Symphony Orchestra concerts comes from the east bay cities.

A miniature Greek Theater, complete in every detail and with each member of the San Francisco Symphony Orchestra holding the correct musical instrument and pose, is the unique accomplishment of fifth and sixth grade pupils at the Lincoln school, under the supervision of Lucy Vance, music teacher of the school. The model was made in order to familiarize the pupils with the personnel of the orchestra, which recently gave the first of a series of young people's concerts.

The University Glee Club's farewell road show and concert was given in Harmon Gymnasium March 31.

The Lyric Quartet, under the direction of E. A. Muse, rendered the Half Hour of Music at the Greek Theater, April 2. Mathilda Stross accompanied the quartet, which was assisted by Mrs. Walter L. Chesterman, soprano.

Blanche Ardella Hawkins, a University of California student, gave a whistling recital recently at Hotel Oakland, assisted by her pupils, Dorothy Bitner, Mrs. E. Stern, Mrs. A. Edgebert and Carl D. Hirsch. A Russian dance in native costume was given by Hildreth Kofeth.

"The Feast of the Little Lanterns," a Chinese operetta, was presented by the choral section of the College Women's Club at the Twentieth Century clubhouse, and was an artistic and social success. Mrs. F. D. Cloud directed the performance. Northcott Helph was in charge of the production.

The McNamara home on Molino Avenue, in Mill Valley, will be the new center for the activities of Tamalcraft, the Berkeley organization of artists, musicians and writers, Arthur I. Street, president.

Berkeley Piano Club held a luncheon in honor of its new members on April 5, after which a program of music was rendered.

At the First Baptist Church a new pipe organ was dedicated on April 9. Special musical programs and recitals are being given by Wallace Sabin, Benjamin J. Moore, Percy A. R. Dow, organists; the choir of seventy voices and soloists.

Winifred Forbes, violinist, gave the Half Hour of Music at the Greek Theater, April 9, assisted by Thomas Frederick Freeman at the piano.

Under the auspices of the University of California extension division of music, Dorothy Raegan Talbot, coloratura soprano, and special soloist at the First Congregational Church, San Francisco, gave a concert on Good Friday evening in the music auditorium in the S. F. library accompanied by Violet R. Stranger.

Owing to wet weather, the annual Good Friday concert in the Greek Theater, under the direction of Paul Steindorff, was postponed.

A great concourse of people assembled in the Greek Theater on Easter Sunday afternoon to join in an impressive musical service under the auspices of the grand commandery of Knights Templar in California. Selections by the University of California Glee Club and instrumental numbers were featured.

E. A. T.

**Rudolph Reuter in Muskegon**

Before a capacity audience recently, Rudolph Reuter, pianist, gave a program of classic and modern music that

aroused great enthusiasm. The concert was under the joint auspices of the Chase-Hackley Piano Company and the Rotary Club of Muskegon. It was Mr. Reuter's third appearance in this city, and so great was his success that he was re-engaged immediately for the next season. The program included Schumann's "Carnaval," pieces by Liszt, Chopin, Korngold, Granados and Scott. Five encores had to be added, and only the departure of Mr. Reuter's train prevented a still greater lengthening of the program.

**Franco de Gregorio Delights Two New York Audiences**

On Saturday evening, April 29, Franco de Gregorio sang at the Caruso Memorial Foundation's exhibition at Canessa Galleries, creating a favorable impression with his rich tenor voice and fine style of delivery. His number was Katherine A. Borland's "The Voice from Calvary," an effective song in memory of the late famous tenor. Claude Lapham furnished sympathetic accompaniments at the piano.

So successful was Mr. de Gregorio upon this occasion that he was prevailed upon by the secretary of the Foundation to sing some operatic arias. The tenor replied that he did not have any scores with him, but Caruso's own score of "Carmen," which was on exhibition, was procured and he sang very effectively the "Flower Song."

Mrs. Thomas Hunton, among those present, invited the singer to appear at the Waldorf-Astoria on Monday evening, May 1, the occasion being a lecture given by Dr. Henry Clay Risner. He appeared on the musical program, singing Miss Borland's song, which was so well received by the audience that Mr. de Gregorio called upon her to acknowledge the applause with him. Other selections were from "Martha" and "The Girl of the Golden West." Mme. de Gregorio assisted him very admirably at the piano.

Mr. de Gregorio is doing considerably teaching in his studios in the Metropolitan Opera House building, Lois Van de Worker, a talented young coloratura soprano, will be heard here soon in an interesting program.

**FRANKFORT ENJOYS****ZOELLNER QUARTET**

Frankfort, Ind., April 20.—The Zoellner String Quartet (viola, two violins and cello, played by father, daughter and sons) recently played in Frankfort. The group came under local Matinee Musicale management, being one of the four artist concerts of the season. That the value of the special type of music might be better understood, Joseph, Jr., explained its origin and development through the years. The Zoellners' interpretation of their numbers was such that it held the audience, which was of the masses and not exclusively musical, in rapt attention. "Exquisite" was the word used most frequently in describing the playing.

The program opened with a quartet, op. 76, No. 5, by Haydn. The second number was by Antoinette and Joseph Zoellner, Jr., on violin and piano. An encore was the last movement from the E major sonata of Jarnach. A quartet, op. 27, by Grieg, romanza and intermezzo, was romantic and colorful. Following came a group including "Pastorale," op. 19, by Whithorne; scherzo, op. 35, by Glazounoff, and "Andante Cantabile," op. 11, by Tchaikowsky. The encore was "Choeur Danse Russe," by Rimsky-Korsakoff.

N. L. C.

**Noted Artists for Columbia Concerts**

All details of the twelve weeks' season of summer concerts to be given on the Green at Columbia University, starting on June 6, have been completed, and an interesting season of concerts that will be educational in character may now be looked forward to. The Goldman Band, under Conductor Edwin Franko Goldman, will soon begin to rehearse its sixty programs for the summer. Of the sixty programs not one is to be repeated, and the new repertory of the band promises many works that will be novel and interesting. The programs will again be issued in the form of a booklet, containing short explanations of the music that is rendered. These explanatory notes which are all written by Mr. Goldman, give great educational value to the concerts.

Besides the band, which has so often been referred to as "A Symphony Orchestra in Brass," there will be vocal and instrumental soloists, including Lotta Madden, soprano, who has just completed a transcontinental tour; Alveda Lofgren, soprano; Evelyn Jeane, soprano, and Ernest S. Williams, cornetist. Other instrumental soloists will appear, and Percy Grainger will be guest conductor on June 19, directing some of his own compositions.

Free season tickets are now being distributed to those who send a request in writing to "Summer Concerts," Columbia University, New York City. The only requirement is that a self-addressed, stamped envelope be sent with the request.

**Reynolds Vacationing Abroad**

The European holiday of Eleanor Reynolds should be a delight to her this summer, for she will enjoy the privilege of travel in France, Germany, Italy and other countries, and at the same time be able to revel in the memory of triumphs won throughout the season 1921-22. It is to the credit of Mary Garden, who engaged this admirable American contralto, that the latter proved to be an acquisition to one of the world's largest and most influential opera companies. Madame Reynolds was heard with distinction in Philadelphia, Baltimore, Pittsburgh, Milwaukee, St. Paul, Helena, Portland, Los Angeles, San Francisco, Denver, Wichita, Chicago and New York, as well as other prominent musical centers. On her return to this country in the early fall, Madame Reynolds will begin another extensive tour of the United States.

**Church Position for Calvin Cox**

Calvin Cox has been engaged as tenor soloist at the Central Presbyterian Church of Montclair, N. J. Mr. Cox appeared in concert at the Ely School in Greenwich, Conn., April 23, and sang "Stabat Mater" with the Choral Club of Southampton on the evenings of April 26 and 27. May 1 he sang for the Civic Club of Conshohocken, Pa., and May 2 for the Norristown Choral Club of Norristown, Pa.



## "GLAUCO," FRANCHETTI'S LATEST OPERA, HAS ITS WORLD PREMIERE IN NAPLES

Italians Lukewarm in Their Reception of New Work—Composer Shows Great Mastery of Orchestration and Beautiful Scoring, But Inspired Melody and Elaboration of Lyricism Are Sacrificed for the Studied Working Out of the Modern Idiom in the Orchestra—A Splendid Cast—Naples Season Successful

Naples, Italy, April 9.—"Glaucó," Alberto Franchetti's latest opera, had its world premiere at the San Carlo in Naples, April 8. Franchetti is known in America as the composer of "Cristoforo Colombo," which was produced by Campanini for Titta Ruffo and Rosa Raisa. It was the vehicle for Raisa's debut in America.

Franchetti's newest score must be classed with the other Italian operas of the last few years—with the "Trittico" of Puccini, "Il Piccolo Marat" of Mascagni, "Francesca da Rimini" of Zandonà, "La Nave" of Montemezzi—as to mastery of orchestration and beautiful scoring. But, like all these, inspired melody and elaboration of lyricism are sacrificed for the studied working out of the modern idiom in the orchestra. The composer of the music drama "Glaucó" gives his principals little of pure melody to sing out in their various parts.

### THE STORY.

"Glaucó" was first conceived as a poetic drama in three acts, by Luigi Ercole Morselli, and as such was successfully presented in Italy before it was made over into a libretto by Giovacchino Forzano. It is the story of a young Sicilian mariner named Glaucó, who becomes a god because he is able to resist the blandishments of Circe, but who returns to his pure love at home only to find the girl (Scilla) dead. Both the librettist and the composer have made the second act, in the Palace of Circe, of greatest importance, lavishing their best effects on its poetic, musical and scenic investiture. In this act Circe (mezzo soprano) holds the center of the stage. The orchestral painting is well done but the themes designed for the vocal delineation grow monotonous and seem uninspired. The first act has some beautiful moments that are all too fragile and fleeting—notably when Glaucó sings of the sea and when Scilla pleads for her love. As to the third act—which is very moving in the original drama—it somehow fails to stir the same emotions of tragedy and pathos. Franchetti in this act does some of his most effective writing in a funeral dirge sung by the fisher folk as they carry the dead body of Scilla. Interwoven with the chorus is the heart broken plaint of Il Pastorello (soprano), which is hauntingly

lovely. The title role is as brutally high in tessitura as is the tenor part in "Il Piccolo Marat." Constantly recurring high A's, B's, C's with full voice, are demanded, and the role is practically unrelieved by lyric phrases or light passages.

### No "Bis."

The patriarchal composer himself conducted the premiere of his new opera and was enthusiastically acclaimed by the audience which filled the great opera house to its uppermost golden tier. While there was plentiful applause throughout, it seems a significant fact that no part of it was encored sufficiently to warrant repetition.

No expense was spared by Augusto Lagana, the San Carlo impresario, to make this premiere a success. The costuming and scenery were all that could be desired. The chorus was splendidly trained and the excellent orchestra was further augmented for the occasion. All the principals were well cast and acquitted themselves most creditably. Ettore Bergamaschi essayed the difficult and gruelling title role with personal success. Hina Spani was an appealing Scilla. Matilde Blanco-Sadun sang and acted Circe most seductively. Il Pastorello was effectively done by Lily Paikín. The outstanding character role of old Forchis was finely portrayed by Giovanni Baratto.

"Glaucó" will be given several times before the San Carlo season ends, and this is well, because it is an opera that should be heard several times before final critical judgment is passed.

### NAPLES SEASON SUCCESSFUL.

The Naples season is now fulfilling the glowing predictions made for it in advance. In the last three weeks there have been given three perfect performances: "The Barber of Seville," with Stracciari and Elvira De Hidalgo, both of whom were splendid; "Rigoletto," with Galiffi, and "La Traviata," with De Hidalgo.

One learns that the San Carlo opera house is about to be leased for a period of ten years. Several are bidding for it, with the probability that Lagana will continue his efficient control.

MYRNA SHARLOW and EDWARD BERING HITCHCOCK.

### Alice Louise Mertens' Unique Programs

Alice Louise Mertens is having great success with her unusual and original lecture-recitals on music in the Orient by Oriental and Occidental composers. After considerable research Miss Mertens has secured some very interesting data on the subject which she presents.

"Music of the Orient has to be studied to be appreciated," said Miss Mertens when approached regarding the subject. "Most people have an idea that when you say Oriental music, you have in mind some form of the 'hootchie-kootchie' dance. Facts are quite to the contrary. Music of the Orient is very difficult, very intricate.

"The Hindoo scale has but seven notes, but each of those seven notes with their sharps and flats form about fifty-seven different varieties of notes. The research which was conducted at the library was very interesting, and I found there some rare old volumes which quite fascinated me.

"The Oriental music in its original form is not pleasing, because it is just one tone, which is usually sung by the voice to the accompaniment of clapping hands to indicate the tempo. But in modernizing and harmonizing these original themes they become very pleasing and form some very beautiful compositions. The folk songs, or raages, as found in the original sanskrit, look funny enough to modern eyes, seeming to be rather a beginner's lesson in stenography with dots and dashes and a few squares. But these have now been translated into our own staff notes and have in turn been harmonized with surprisingly fine results. Among those who have done a great deal along this line is Granville Bantock, who is an interested student of this subject."

In addition to the music of Egypt, India, Persia and Arabia, Miss Mertens' recital includes Japanese folk songs, some of which are so old that they do not know the original and others dating back to 900 A. D. Then there are the delightful numbers from the "Chinese Doll House," original Chinese and Japanese themes, arranged by Bainbridge Crist, whose delightful "Chinese Mother Goose Rhymes" are familiar.

With such an interesting program it is not strange that Miss Mertens is greatly in demand for appearances with Women's clubs, colleges, schools, etc.

### Testimonial Concert at West End Collegiate

A testimonial concert to Adah Campbell Hussey was given in the chapel of West End Collegiate Church, West End avenue and Seventy-seventh street, April 24. The soloists were Florence Hinkle Witherspoon, soprano; Eleanor

### Flonzaleys' London Concert a Success

The annual spring concert of the Flonzaley Quartet took place in London, April 21, and the following day a cable was received in this country, announcing the extraordinary success of the concert. The critic of the London Times was enthusiastic in his comments. Of the interpretation of Beethoven's quartet, opus 127, which began the program, he wrote glowingly of the clearness and incisiveness of the playing of the third movements and of the extraordinary vitality infused into the interpretation of the finale. The slow movement, which, owing to the complexity of writing, demands the utmost flexibility and interdependence of the players, showed to the best advantage the more subtle qualities of their style.

From London, The Flonzaley Quartet goes on to Paris, where it is engaged to play with the Philharmonic; from there to Brussels, after which the four musicians seek their well-earned rest among the Swiss mountains.

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Mary E. Breckisen, 354 Irving Street, Toledo, Ohio, Detroit, Mich., June, 1922; Toledo, Ohio, July, 1922.  
Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Ore., June, September and March.  
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Columbus, Ohio, June, July; Bellefontaine, Ohio, September.  
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.  
Jeanette Curry Fuller, Rochester, New York.  
Ida Gardner, 15 West Fifth Street, Tulsa, Okla.  
Cara Matthews Garrett, San Marcos Academy, San Marcos, Texas; San Antonio, Texas, on June 5 and July 17.  
Addie Yeargain Hall (Mrs. Wm. John Hall), Musical Art Bldg., St. Louis, Mo., or 143 West 45th St., New York; New York City, June 19; Buffalo, N. Y., August 1; Jefferson City, Mo., Sept. 11.  
Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.  
Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo., May 22, June 26, July 31.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; Dallas, Texas, June; Cleveland, July; Chicago, August.  
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.  
Mrs. Wesley Porter Mason, 3011 Worth Street, Dallas, Texas.  
Laura Jones Rawlinson, Dunning School, 252 West 74th Street, New York City, January 3; Portland, Ore., June 17, and Seattle, Wash., August 1.  
Virginia Ryan, 1115 Washington Street, Waco, Texas, June 12.  
Mrs. Stella H. Seymour, 1219 Garden Street, San Antonio, Texas. Summer class opens June 5.  
Mrs. Ura Synnott, 824 No. Ewing Ave., Dallas, Tex.  
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.  
Isabel M. Tonn, 469 Grand View Street, Los Angeles, Cal., June 19 to July 22, 1922.  
Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.  
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., January 15, March 15, and May 15.  
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.  
Mattie D. Willis, 1922—Waco, Texas, Jan. 9; New York City, June 26-Aug. 14, Sept. 20 and every month thereafter. Address 617 S. 4th St., Waco, Texas, or 915 Carnegie Hall, New York City.

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## Musical Comedy - Drama - Motion Pictures

### THE RUSSIAN OPERA COMPANY.

The most interesting event of the week was the opening of the Russian Opera Company's short season at the New Amsterdam Theater, which began on Monday evening last. The romantic and spectacular adventures of this band of nearly one hundred musicians has attracted the entire musical world. The following is a brief outline of its history and organization for the past five years:

In 1917, Leo Fedoroff, a Russian impresario of thirty years' experience, conceived the idea of organizing the Russian Grand Opera Company, using artists from the various theaters in Petrograd, Odessa and Moscow, which were in a chaotic condition after the fall of the Czar. Kerenky looked with favor upon the project. Most of the artists came from the principal theaters of Petrograd and Moscow, while a few musicians and chorus members were from the opera in Kieff, Odessa and Kazan. A tour of Russia had been completed, and the company was in the Ural mountains en route across Siberia, when Kerenky was deposed.

Somewhat bewildered, and having lost all contact with Russia, the members of the company voted to continue on to Vladivostok. Almost indescribable hardships were encountered. Roving bands of outlaws levied heavy toll on this company, both in money and equipment, and travel was slow, owing to the partial destruction of the Trans-Siberian Railway.

Arriving finally in Vladivostok they asked for permission to pay a short visit to Japan and play an engagement in the Imperial Theater in Tokyo. It was granted by Admiral Kolchak, and the Japanese engagement was an outstanding success.

Encouraged by this, the company set out upon one of the most remarkable and daring tours in the history of music. China, the Philippines, Java, and India, succumbed to this artistic invasion. The company remained in Java over eight months. Travel from one city to another, mostly aboard tramp steamers, sometimes occupied as long as from eighteen to thirty days.

Having visited every Oriental city that seemed profitable, it became imperative that new fields be sought, with America of course the most promising goal. Therefore, with less than \$10,000 in the treasury, they embarked from Yokohama for America last November. Early it became evident that salaries might not be paid. It was decided to form a corporation, and to divide the stock according to the value of the various members to the company, but each member received stock in ratio to the salary formerly paid. A committee of five was elected by the company, with Fedoroff as executive head. Regular meetings were held. Thus the company became self contained and complete. The association together of these artists for a period of more than six years has given the company an ensemble that can only be described as remarkable. The chorus is polished, and there are many great voices in the organization.

Since the arrival of the company in America it has been taken over by American managers, and although the journey across America from the Pacific Coast has been more orderly and systematic than the Oriental and Russian tours, it is none the less picturesque. There is a change of opera each night with one matinee.

### "PARTNERS AGAIN."

Only once before during this past season have we laughed so immediately or been so thoroughly amused as last week, at the Selwyn Theater, where Barney Bernard and Alexander Carr were reunited in "Partners Again." These comedians are certainly the most laughable pair that Broadway has had this year. As far as the play is concerned, it has obviously been built for the two comedians, but this does not matter. The surrounding cast is equally as good. Adele Rolland plays the part of Hattie, Abe's niece, and Louis Kimball has the role of Dan, her sweetheart. They have not an awful lot to do, but that little is very good. Jennie Moscovitz as Abe's wife and Helen Reimer as Aunt Tilly were a scream. In fact, it would be difficult to point to any one of the cast who did not play up to the two comedians.

As for Barney Bernard himself, one had only to look at him and it was impossible to keep from laughing. It only goes to prove that these two are wonderful foils for each other. It will be remembered that early in the season Mr. Bernard was the star of another comedy, and although he himself is highly amusing, his partner, Alexander Carr, was missing. The play was not a success. In "Partners Again" we have another summer attraction that will fill the Selwyn Theater to capacity. Its popularity is justly deserved because, after all, the first feature of any dramatic performance should be that it entertains and holds the interest. These two comedians do more and make you forget your troubles, and you enjoy an excellent physical reaction and a wonderful laugh.

### THE STRAND.

D. W. Griffith's "Orphans of the Storm," adapted from "The Two Orphans," by arrangement with Kate Claxton, was presented at the Strand last week. This picture is not new to New York audiences, it having attracted much attention as a feature picture at the Lyric, but this was its first appearance at popular prices, and the people showed their appreciation by coming early and staying late and making the matter of seat finding a precarious undertaking. Owing to the extreme length of the picture—a good two hours—it was necessary to deviate from the usual program. With the exception of the Mark Strand Topical Review, the feature occupied the entire program. The story is one that has long been familiar to the American public. It deals with two girls—the two orphans who are depicted by Lillian and Dorothy Gish, one of whom is an aristocrat, and the other a plebeian, both of whom, in the course of events, have been brought up as sisters and manifest a love for each other, which is rare even among those whose ties are of blood. The period is that of the French Revolution and there are some stirring scenes in which one can well credit the assertion that the supporting cast numbered 12,000. There is an excellent cast. In addition to the Gish sisters special mention should be made of the work of Joseph Schildkraut as the Chevalier De Vaundrey; Frank Losee,

as the Count De Linieres; Lucille La Verne, as Mother Frochard; Creighton Hale, as Picard; Leslie King, as Jacques Forget-not; Monte Blue, as Danton; Sidney Herbert, as Robespierre. An excellent musical score was arranged by Louis F. Gottschalk and William F. Peters. The Strand Symphony Orchestra, Carl Edouarde conductor, and organists Percy J. Starnes and Ralph S. Brainard contributed greatly to the enjoyment of the film by their work.

### THE RIVOLI.

Of special interest on the program at the Rivoli last week was a music film wherein Lillian Powell gave a "Bubble Dance," created by Ted Shawn, to the setting by Claude Millard. The coloring was by Prisma and formed one of the most artistic pictures it has been the good fortune to see. "The Man from Home," from the play by Booth Tarkington and Harry Leon Wilson, with James Kirkwood, Anna Q. Nilsson, and an excellent supporting cast, was the feature film. The settings alone were worth a long journey to see, having been made in Italy and Capri. At the beginning of the film acknowledgment was made to two titled Italians for the use of their villas and for the use of the ex-Kaiser's villa at Capri, as well as the mayors of Sorrento and various other Italian cities for their aid in furthering the success of this George Fitzmaurice production. Louise Boslet and Grace Eastman did a charming dance to the music of Edward German's "Shepherd and Shepherdess," the choreography being by Paul Oscar.

In keeping with the film was the prologue, Henry Tucker's "Sweet Genevieve," being sung by Miriam Lax, soprano, and Fred Jagel, tenor. Special praise is due Josiah Zuro for the staging and arranging of this number.

The overture was Mortimer Wilson's "New Orleans." This is a composition which was awarded the \$500 prize offered by Hugo Riesenfeld for an original American overture, the award having been made October 8, 1920. Eighty-five manuscripts were submitted. Among the judges were Artur Bodanzky, Victor Herbert, O. G. Sonneck and Carl Deis. The remaining numbers on the program were the Rivoli Pictorial and a Julian Ollendorff sketchograph, entitled "The Family Album."

### THE CAPITOL.

Congratulations to Mr. Rothafel and Erno Rapee, his conductor, for giving to music lovers and the vast audiences at the Capitol last week one of the finest overtures offered this season, "Till Eulenspiegel," Strauss. Not only has this splendid composition never been heard before in the motion picture theater, but also it is a composition that has probably never been offered on a popular program in this country; it has always been considered a work for the symphony hall. Not only did the Capitol Orchestra give it an excellent reading, but also Mr. Rapee directed with musicianship and authority that have seldom been excelled. One is glad to note that the vast audience on Sunday night a week ago arose to the occasion and applauded heartily.

As a fitting climax for this big musical moment in the program, Mr. Rothafel followed the overture by two solos—"Liebesfreud," Kreisler, and "Souvenir," Drdla—played by his concertmaster, Frederic Fradkin. Every few weeks Mr. Rothafel is offering Mr. Fradkin in solo numbers, and it would seem that last week the audience could not have responded more enthusiastically. He was forced to encore.

About twice or three times a year an original interpretation of "The Dance of the Hours" is offered at the Capitol. With the lighting effect, the colors and graceful interpretation made this number another feature that rivaled the soloist and overture. It was beautifully danced. After the feature picture there was an amusing Hy Mayer comedy. The program ended with an organ number by Mauro-Cottone.

The feature picture, "Too Much Business," was an enjoyable comedy, well acted, and one that held the interest. It is not a weighty affair, but, as pictures go, is fair. As is always the case with these comedies, they are too long. It is not of feature quality.

### THE RIALTO.

So great was the success of Wallace Reid in "Across the Continent" that Hugo Riesenfeld transferred the picture from the Rivoli to the Rialto last week. The overture was "Euryanthe," Weber, with Hugo Riesenfeld and Joseph Littau conducting. Perhaps the most interesting musical number was "Inflammatus," with Joseph Alessi as the trumpet soloist; this is a magnificent number and stirred the big audience to much applause. George Richardson, baritone, who is rapidly becoming the favorite singer at the Riesenfeld theaters, sang a solo from "Robin Hood." After the feature the orchestra gave a second selection, "Forge in the Forest," by Michaelis; light descriptive music never fails to please the popular audiences. Taking all in all, the Rialto offered one of its best programs last week.

### SUMMER POLICY FOR CRITERION.

Beginning this week, Hugo Riesenfeld, managing director, has inaugurated his summer policy for the Criterion Theater. It is planned to have a new feature every week. "The Man from Home" is the picture for the current week.

MAY JOHNSON.

### S. M. F. Changes Plans

The Society of the Friends of Music announces that during the season of 1922-23 it will give a series of six subscription concerts, five of these at the Town Hall on Sunday afternoons and one at Carnegie Hall on Wednesday afternoon, January 31. The society has decided on this reduction in the number of its concerts owing to the present over-production of music in this city, and because it wishes, through concentration, to emphasize the work of its chorus. The concerts will be under the direction of Artur Bodanzky, by kind permission of Gatti-Casazza, of the Metropolitan Opera.

The dates of the concerts are November 26, December 31, January 14 and 31, February 25 and March 25.

On account of the retirement of Helen Love from managerial work, Loudon Charlton will hereafter be the manager of the Friends of Music.

## AMUSEMENTS

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## La Forge-Berumen Present American Works

An outstanding event of Music Week in New York was the concert given last Friday afternoon in Aeolian Hall, under the auspices of the La Forge-Berumen Studios. The entire program was made up of the works of American composers sung and played by musicians associated with the studios and Harriet Ware as guest.

The La Forge Quartet, singers who have already won a place for themselves, sang numbers by Lieurance, Walter Kramer and La Forge. Charlotte Ryan, soprano of the quartet, won new admirers for her lovely voice in songs by Spross, Lang, Carpenter, Winter Watts and Elinor Warren. Miss Warren played the accompaniments charmingly and her two compositions, "The Heart of a Rose" and "The Touch of Spring," won warm applause. Miss Warren was heard also in a group of piano solos by La Forge and Gertrude Ross. In the La Forge "Romance" the Duo-Art reproduced Mr. La Forge's playing in the duet arrangement.

Harriet Ware, as guest of the studios, played the accompaniments for three of her own compositions, finely sung by Blanche Da Costa. Miss Ware's songs were "Iris," "By the Fountain" and "Wind and Lyre."

Another composer whose songs met with a most cordial reception was Constance Herreshoff, whose "To the Desert" and "Come Live with Me and Be My Love" were sung by Sheffield Child. Mr. Child also sang two Chadwick songs, Mrs. Herreshoff playing the accompaniments for the group. Cora Cook, contralto, sang Griffes' "By a Lonely Forest Pathway" and Kramer's "The Great Awakening." Both songs were imbued with beauty and dignity by the singer. Miss Kerin was the accompanist.

Ernesto Berumen played in masterly fashion the "Pan Suite" dedicated to him by the composer, Betty Boutelle. The applause brought Miss Boutelle to the stage to bow her acknowledgment. Mr. La Forge was also brought to the stage and given an ovation in recognition of his threefold gifts as composer, pianist and teacher. MacDowell, John Powell, Griffes and La Forge were represented by the Duo-Art recording their works.

On the evening of May 15 in Aeolian Hall another concert will be given by the La Forge-Berumen Studios, and Arthur Kraft, of Chicago, a well known tenor, will come to New York to appear on the program.

The La Forge-Berumen Studios will remain open the entire summer.

## Ruffo's London Concert "Colossal Success"

R. E. Johnston has received the following cablegram from his associate, Paul Longone, dated London, May 8: "Ruffo's concert colossal success." The event took place at Albert Hall and was the baritone's first concert of a series.

## Raisa and Rimini Re-engaged

The MUSICAL COURIER learns that Rosa Raisa, the dramatic soprano of the Chicago Opera, and her husband, Giacomo Rimini, the baritone, have been re-engaged for the coming season with that organization.



## Regneas Studio Makes Fine Contribution to Music Week



(1) NEVADA  
VAN DER VEER,  
contralto.

Mishkin Photo

(2) REED MILLER  
tenor.

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(3) MARY POTTER  
contralto.

White Photo

(4) GITLA ERSTINN  
coloratura soprano.

(5) GERTRUDE  
NICHOLAS,  
contralto.



When Joseph Regneas announces a performance at his studio, it is the signal for a general outpouring of discriminating music spirits. Those who have learned to appreciate the beautiful and sincere in the art of song go to hear something worth while and are never disappointed.

On the program which took place May 3 the names of several foremost American singers appeared. The first number was "Siegfried's Love Song" ("Walküre"), rendered by Reed Miller, whose name is known in all musical homes. After Mr. Miller's singing of songs by Hammond and Lily Strickland, Mr. Regneas was overheard to remark: "There is no tenor for the 'Messiah' and the Negro spirituals like Reed Miller." A wide call between the two, one would say, but as Mr. Miller interprets them they are on one common platform. Mr. Regneas' opinion of Mr. Miller's interpretative ability for this genre of work is very high.

The singing of Nevada Van der Veer, the well known American contralto, with its "sweeping enthusiasm," created a furore. Her rendering of Brangaene's call from "Tristan and Isolde," the Erda scene from "Die Walküre" and the scene and aria from "Shanewis" displayed the acme of true vocal art and musicianly interpretation. Such wealth and beauty of tone and breadth of style is heard rarely off the operatic stage, and seldom in vocal studios.

Louise Hubbard, announced to contribute two groups, was suddenly summoned from the city, and her place was taken by Mary Potter, contralto, who received a hearty welcome from her many friends as the new Mrs. Walter Trustram Armstrong.

Mrs. Potter-Armstrong sang the aria, "Strida la Vampa" ("Il Trovatore") and "My Love Is a Muleteer" (Di Nogeno). The singing of this young artist, who has experienced a meteoric ascent in the stellar world of singers, improves with each hearing. The voice is becoming more beautiful and ingratiating, a greater abandon of style helping much to bring out its beauty, and the entire personality is becoming more beautiful, an example of poise, strength,

ease and cordiality. She had to leave hurriedly to make the train for Harrisburg, where she is billed as a star at the Harrisburg festival.

The only soprano appearing was little Gitla Erstinn, an attractive personality with a voice of unusual promise. Her numbers included some of the most difficult music in the coloratura repertory, and she "scaled the heights" not only in pitch, but also in artistry. Miss Erstinn sings a high D and E flat without "bating an eyelash." Her roulades, cadenzas and trills are sung with abandon and "savoir faire" that hold the listener. Her low voice, for so flexible and lyric an organ, is round and warm beyond the ordinary. Her legato and consistent coloring of the voice are the product of a well balanced attitude.

When the long, flexible figure of Gertrude Nicholas made its way through the crowd to the platform to sing the aria "O My Heart Is Weary" ("Nadeshda"), the mind reverted to Dame Clara Butt, who so recently visited us. As tall, if not more so, is Miss Nicholas, and still in the "teens," with promise and activity before her. What an organ and what possibilities. As one listened and recalled experiences in various studios, the long held philosophy that there is no such thing as "luck" was momentarily shaken. What fortunate circumstance that such an instrument should be under the guidance and tuition of such a master as Regneas! What heartaches will be spared and future disappointments prevented by having kept before her the "real" and the "worthwhile" instead of the artificial and the superficial! Volume and beauty, ease and force and the many attributes of good vocal art and interpretation go hand in hand with this young "beginner," who has spent only one winter in New York. Miss Nicholas will be one of the fortunates to accompany Mr. Regneas to the woods of Maine and work with him all summer, an opportunity the worth of which cannot be measured.

Harry Hirt presided at the piano for Miss Potter, Miss Erstinn and Miss Nicholas. His work carried the earmarks of the experienced musician, his accompaniments were sym-

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Mark Oster, - Baritone G. Magnus Schuets, Bass

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pathetically played. Helen Huit, a newcomer, who has been connected with the Regneas studio this winter, played for Mme. Van der Veer and Mr. Miller; she showed great promise and with matured years and experience she will unquestionably develop into a splendid accompanist, for she has a splendid touch, is sympathetic and never mars by "overplaying."

For the scribe the task is easy to chronicle the accomplishments and shortcomings of singers and players, but it cannot be told in cold type how beautifully pleasant is the atmosphere of these busy studios. The writer has many times attended the various presentations made by Joseph Regneas, ranging from simple pupil recitals, song recitals by young singers and by experienced artists, to grand opera performances. Nothing, however, not even a jolly New Year's eve reception, seems to diminish the unusual wholesomeness, the comfortable spirit of welcome, good fellowship, kindness and generosity which pervades without unduly intruding the large, roomy house, completely given over to these occasions. Mrs. Regneas, who charmed many large audiences with her beautiful art as Sara Anderson, is a most gracious hostess, stately, beautiful and graceful, with her voice as lovely as always. She remains the central figure of attractiveness.

Mrs. Francis Moore presided at the tea table and Mrs. Callaway John at the punch bowl, while many young and attractive ladies helped serve the large party, which included many prominent singers, conductors and composers.

## Audience of 800 Hears Brandorff Pupil

An audience of about 800 was on hand for the concert given in the Columbia High School Auditorium, South Orange, N. J., on the evening of 26, under the auspices of the South Orange Lodge of Elks. One of the features of the program was the singing of fifteen-year-old Ethel Rabe, coloratura soprano, with Carl Brandorff, her teacher, at the piano. The young artist was heard in operatic selections as well as lighter numbers, and scored a decided success because of the very artistic manner in which each selection was given.

## Moiseiwitsch in Victor Catalogue

Within a short time the name of Benno Moiseiwitsch will appear in the catalog of the Victor Talking Machine Company. Further announcement of the Victor records by this pianist, who has achieved such a remarkable success both in this country and in Europe, will be made to the public in the usual way as soon as the records are ready to be placed on sale. Moiseiwitsch's next tour in this country commences in October next.

## Fine Concert at City College

The Oratorio Society of New York gave a fine performance of "St. Matthew's Passion" in the Great Hall of the City College on the evening of May 4 with the following soloists: Caryl Bensel, soprano; Mary Allen, contralto; Harvey Hindermeyer, tenor; Edgar Fowlston, baritone, and John Boschen, bass. Albert Stoessel conducted, Frederick Shattuck was at the piano, and Phillip James at the organ.

## OPPORTUNITIES

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## LONDON

(Continued from page 10)

ion at least, the most successful female composer of dramatic music. I have never heard any of her songs in the concert halls, and judging by her operatic excerpts, I



DR. ETHEL SMYTH,

most distinguished of English women composers, whose opera, "The Boatswain's Mate," was recently given at the Old Vic, London. Dr. Smyth, like Melba and Clara Butt, was awarded the title of Dame by King George V.

should say that she lacks the lyrical charm of several women composers I might name, if comparisons were desirable. But on the stage Dr. Ethel Smyth is without a

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serious female rival. She conducted the performance of her opera the other night and was vociferously applauded.

## COGHILL ON PICCADILLY.

I met W. L. Coghill, managing director of the John Church Co., last week walking rapidly through the streets of London. His sole object in life appears to be the welfare of American music, and I knew by the earnest look in his eye that he had some project on hand. An ancient military enemy is said to have exclaimed when he contemplated London: "What a city to sack!" I believe W. L. Coghill was thinking, "what a city to Americanize!"

## ECHOLS, TENOR.

A young American tenor from California, by name Weyland Echols, was highly spoken of in several newspapers last week as the possessor of a remarkably beautiful voice. He sang in Aeolian Hall, and is to appear in public again shortly. The possessor of a remarkably beautiful tenor voice ought to have a career before him and not behind him, as Artemus Ward casually suggested.

## SEVEN THOUSAND APPLICATIONS.

The Gilbert and Sullivan operatic run has been an enormous success. The London season closed on Saturday night with a run of 218 performances in six months. There were 7,000 applications for tickets for the last night through the post alone, and it is estimated that the crowd outside the Prince's Theater would have filled the seats six times. The works performed and the number of times were: "Ruddigore," forty-one; "Mikado," twenty-seven; "Gondoliers," twenty-five; "Yeomen of the Guard," twenty-four; "Patience," twenty-two; "Iolanthe," twenty-two; "Princess Ida," twenty-one; "Cox and Box," nineteen; "Trial by Jury," fifteen; "Pinafore," twelve; "Pirates of Penzance," twelve; "Sorcerer," eleven.

The company closed the London season only because it was booked for other cities. Another Gilbert and Sullivan season is promised in the near future.

In the meantime Londoners of operatic tastes look forward to the early appearance of the British Opera Company at Covent Garden.

CLARENCE LUCAS.

## CESAR THOMSON HOLDS LONDON'S DEEP RESPECT

Famous Belgian Violinist and Teacher Heard in Recital—"Parsifal" Edited—Enoch and Westminster—Five Apostles of "The Apostles"

London, April 17.—César Thomson, the Belgian violinist, who gave a recital in Wigmore Hall last week, must certainly be put in the class with the Egyptian queen, Cleopatra, whom Shakespeare says "age cannot wither." His snow white hair and beard bely the vigor of his bowing and the energy of his rhythm. Thirty years ago I heard him play with the same technical brilliancy and that nobility of style without a trace of sentimentalism. His manner always was more imperative than coaxing and it is the same today. He was sixty-five last month. Beside the veteran Saint-Saëns the Belgian violinist is not very old. But Wilhelmj retired when he was fifty and died at sixty-three. Sarasate, Rubinstein, Von Bülow, all died at sixty-four. At sixty-five Joachim was practically finished, without a reliable ear and stiff in arms and fingers.

If César Thomson was no longer a public artist he would still be of great interest to the musical public on account of his pupils. Perhaps the pupils of César Thomson who are best known to Americans are Adolpho Betti and Alfredo Pochon, of the Flonzaley Quartet, although the American violinist, Francis Macmillen, is very widely known. Several members of the Zoellner Quartet spent some months in César Thomson's classrooms. That wonderful Polish artist who made such an impression in America last season, Paul Kochanski, is another of the Belgian master's most successful pupils. Eugene Dubois, of Chicago, is another one. A Russian violinist, who has not yet visited America, so I am informed, is Ilvasscha Schkolnik, a pupil of whom César Thomson speaks very highly. The old master has also a warm place in his heart for the brilliant young Pole, Henri Czaplinski, who recently went to the Hambourg Conservatory in Toronto.

Some of the South American pupils are Lea Epstein, Mora, Alba Rosa, Edward Fabini. Barjanski has made a name, and so has Ida Berson, the Russian. Edmond Lichtenstein is well known.

Other pupils of César Thomson are: Charles Herman, of Paris; Jose Porta, Spain; Lagarde, of Monte Carlo; H. Waagemans, now in Switzerland, and the Italian, De Micheli.

When I took my camera with me and called on him at his hotel in London, just after his recital, he had not a word to say about himself. His pupils were the only subject of his talk. He sat for me in his hotel bedroom only because I proved to him that his pupils all over the world would have no means of seeing what he now looks like unless I got his photograph for the MUSICAL COURIER.

A pleasant surprise, in the shape of a testimonial gift from his pupils and friends, awaits him when he reaches Belgium. As the event will be over long before this can be printed, I take the liberty of announcing it.

## EDITED "PARSIFAL."

"Parsifal," which has now become the musical hot cross bun of Good Friday concerts in London, drew large audiences, afternoon and evening, when Sir Henry J. Wood directed two performances of the choicest excerpts from Wagner's unequal Bühnenweihfestspiel. I am inclined to believe, however, that the Alpine peaks of the music will consecrate the concert room long after the jungle of the play has ceased to consecrate the stage. Excerpts from the ordinary grand opera are seldom good enough for the programs of symphony concerts. But some of Wagner's "Parsifal" is as fine as any music ever heard on this mundane sphere and probably up to the level of the seraphic choruses Dante alleges he heard in Paradise. Consequently, the best of the "Parsifal" music gets such magnificent performances in the concert room by symphony orchestras and the most eminent singers that the ordinary opera company

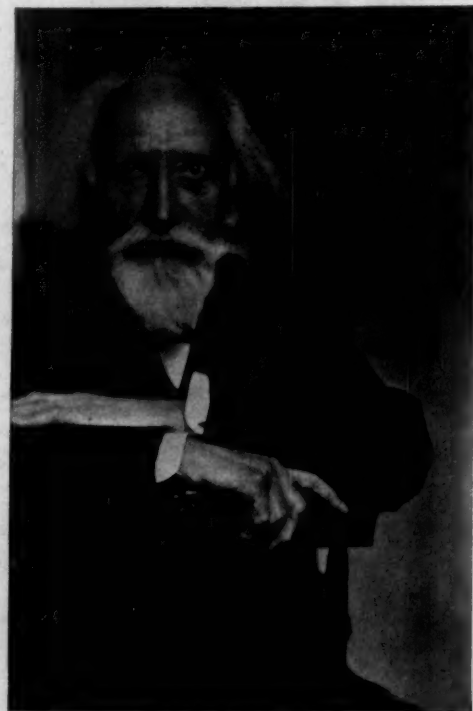
cannot make the best of the "Parsifal" music equally effective, although it succeeds in making the dull parts as drab and dreary as a November fog. "Parsifal," nevertheless, has a potent spell for certain temperaments, and I have no doubt but that the British Opera Company will have full houses at Covent Garden Theater when "Parsifal" is given. I must range myself among those critics who find a stage performance of the whole of "Parsifal" very wearisome. But the three men Shakespeare's Shylock referred to all had different tastes:

As there is no firm reason to be render'd,  
Why he cannot abide a gaping pig;  
Why he, a harmless necessary cat;  
Why he, a wauling bagpipe.

## ENOCH AND WESTMINSTER

On Good Friday afternoon I went to an Enoch concert in Central Hall, opposite Westminster Abbey, and heard a number of secular and sacred and sentimental and serious songs interspersed with organ solos by Arthur Meale, and piano solos by Pouishnoff. The very large hall was filled. I could see no vacant seats. I have always found these Enoch concerts well attended. Evidently the programs are skilfully put together by some one who knows how to attract a great number of London music lovers. The singers are often varied, but organist Meale and pianist Pouishnoff appear at every concert.

At the end of the first part of the program I left the hall and wandered into Westminster Abbey. The usual entrance was so full of people that I was obliged to enter by the narrow, ancient doorway at the Poets' Corner. I squeezed in slowly and stood for a time with my back against the tomb of Edmond Spenser, "prince of poets in his day," and listened to the organ in the nave around the corner. Distance and space have a great deal to do with the impressiveness of the organ in Westminster Abbey. The powerful, brilliant, and richly varied organ in Central Hall, which I had just heard, makes a different effect. It rises from the platform to the ceiling, and towers over the organist like the elephant beside the ant in the popular romance, but it lacks something which I am sure is due



CESAR THOMSON,

photographed in London, April, 1922, for the MUSICAL COURIER by Clarence Lucas.

entirely to the long drawn aisles and vast spaces under the lofty roof. Literary men with little or no knowledge of music frequently overlook the physical effect of distance and space on musical sounds and write as if they could not distinguish between the music and the sentiments that rise within them when they contemplate their surroundings, as Addison contemplated them in his "Spectator." Said he:

When I am in a serious humor, I very often walk by myself in Westminster Abbey; where the gloominess of the place, and the use to which it is applied, with the solemnity of the building and the condition of the people who lie in it, are apt to fill the mind with a kind of melancholy.

It is right to think that the Abbey is a melancholy place, but wrong to believe that the music of the organ is the cause of the melancholy sentiment.

When the organ stopped and the voice of a distant ecclesiastic was heard, a number of hearers discovered they had important engagements outside and they tip-toed through the antique door used formerly by the Norman and Plantagenet Kings. I was able to get a little nearer the choir by gaining Chaucer's tomb, with Dryden on my right hand, and Tennyson and Browning at my feet. The singing by the choir is also mellowed by the spaces of the rambling church. The tones are beautiful and perfectly in tune. They are wonderfully appropriate to their surroundings. On the concert stage, however, such singing would soon become monotonous, for the singers seemed to have awe without enthusiasm and reverence without life. CLARENCE LUCAS.

## Sittig Trio Active

Despite the lateness of the season the Sittig Trio appeared at three concerts in one week: On April 20, a recital in the ballroom of the Laurel House in Lakewood, N. J., before a large audience; on April 21, a recital in West New York, N. J., for the School Teachers' Association, and on Sunday evening, April 23, at a big concert in the National Theater, New York City.



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